FLICK
JUNE
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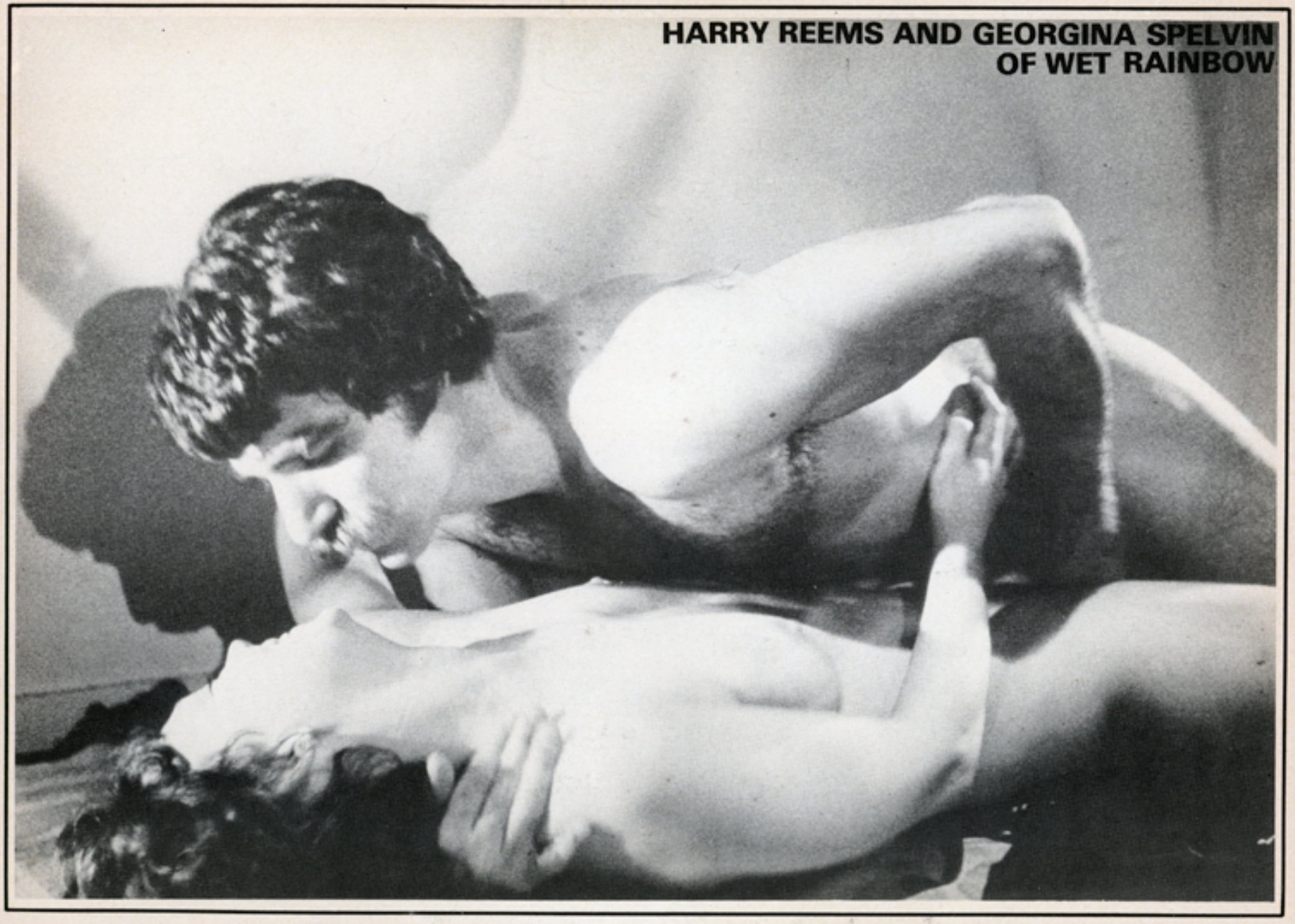
THE MAGAZINE OF EROTIC MOVIES
THE BEDROOM REVELATIONS OF BRIGITTE MAIER, STAR OF FRENCH BLUE
INTERVIEWS!
RAUNCHY REVIEWS
LIFE AND TIMES OF THE HAPPIEST HOOKER OF THEM ALL—XAVIERA!
ARE X-RATED FILMS HAZARDOUS TO YOUR HEALTH?
HOT SEX AND SADISM: DEFIANCE


HARRY REEMS AND GEORGINA SPELVIN
OF WET RAINBOW

FLICK

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editorial bull session

Those of us who are involved with the making of *Flick* believe that sexually explicit movies are a healthy sign of the times. However, most other magazines either ignore such movies entirely or give them damning lip service.

In *Flick,* we hope to inform people who already enjoy X-rated films what is worth seeing and what clinkers to avoid. We realize that many movie houses showing such films ask higher prices of admission than regular movie theaters. Why should anyone drop five bucks at the box office and then discover—once inside—that the piece of celluloid on the screen should be rated "S" for "shitty"?

Although X-rated movie-makers do not have the type of budgets that would allow them to produce a sexual *Ben Hur,* the quality of adult flicks has improved greatly over the past few years. Improvements have taken place not only in basic categories such as cinematography and photographic technique, but in the quality of scripts, direction, acting and performing, even background music. Competition among movie-makers is fierce and growing fiercer, which means that better products are being produced and that audiences are starting to get their money's worth.

Along with informing potential audiences of winners and losers, we shall be including articles regarding sex and erotica. In this issue the article, "Are X-Rated Flicks Hazardous to Your Health?" discusses some common facts and fallacies regarding the influence (or lack of influence) of such movies on the American public. Another article, "Adult Films and Fantasy" explores the need of fantasy in our daily lives and shows how movie-makers are concerned with depicting these fantasies on the screen.

There is an interview this month with Brigitte Maier, star of *French Blue,* who offers us some eye-opening comments regarding the need for explicit films and her own role in them. The producer and co-author of *Wet Rainbow,* Roger Wald, tells us in another interview why he decided to become a movie-maker of erotic films and how his movie marks a breakthrough in a heretofore formula-oriented field.

Aside from the photographs and reviews of adult flicks, we are also featuring a "Starlet of the Month" section which will feature aspiring actresses who have not yet had the good fortune to make the big break into films, but who have all the necessary physical qualifications for success.

In the final section of the magazine, we will show some photographs of movies to be reviewed in our upcoming issue. This section, we feel, is appropriately named, "Cuming Attractions."

Flick is not meant to be an esoteric film review for an elite group of cinema enthusiasts and students. It is meant to be a down-to-earth reporting of what's new and nude at the movies, and as such we intend to include language used by people in everyday life, rather than language found in medical journals.

We hope that you will enjoy our first issue, and we will always be glad to hear suggestions and comments from our readers. Our address is given at the end of our "Intercourse" column.

And the next time you plan to go to an X-rated movie, we hope that our magazine will help you decide what to see—and what to avoid.

Best of sex,

Bob Anselle, Editor

Letters to INTERCOURSE the Editor

Dear Editor:

Just got some advance publicity on your new mag, **Flick.** Sounds really hot! I just saw a new sex pic called **Wet Rainbow,** which was something else. I usually don't get turned on by porno—I guess I'm jaded—but this little film had me practically creaming in my pants. Are you planning on running anything in your first issue about it? If so, you can be sure of selling at least one copy to yours truly.

Harry Johnson
New York, New York

Dear Harry:

You'll be pleased to know that not only are we running a spread on Wet Rainbow **with a review, but we also are including an interview with Roger Wald, the producer and co-author of the film. So you'll be getting the inside dope on how and why** Wet Rainbow **was made.**

Editor

Dear Editor:

I recently heard about your new magazine from a friend in publishing, and I'm looking forward to the first issue. I happen to be a woman, and we all know that women are not supposed to be turned on to sexually explicit material, but I know from personal experience that I can turn on to a nice juicy cock—whether it's in me or on a motion picture screen. And I have a lot of friends who feel the same way, and therefore, I hope that your magazine will not appeal only to men, but give us hot and horny girls a chance as well.

J. M. W.
Chicago, Illinois

Dear J. M. W.:

Although much of our material is directed toward men, there is no reason why a liberated woman should not also get enjoyment from the articles, reviews, interviews, and photos. If you enjoy adult flicks, we hope you will enjoy our magazine as well.

Editor

Dear Editor:

I just read that you were starting a new magazine and I wanted to wish you success with this endeavor. I've been going to see X-rated films for years, and it's about time someone published a magazine that will give me and others the lowdown about what's playing around town. There are all sorts of magazines that cater to Hollywood-type movies, but they snub anything dealing with sex. And by the way, will you be including any pics of Marilyn Chambers in your first issue? I've had the hots for that gorgeous piece of tit and ass ever since I saw **Behind the Green Door** and **Resurrection of Eve.** Say, what's she doing these days anyway?

N. Hawkins,
San Francisco, Calif.

Dear Mr. Hawkins:

At the moment Marilyn—that Ivory Snow girl who got down to basics—hasn't had much time for movie-making. This past year she put together a nightclub act with singing, dancing, etc. and we'll have to see how successful she is before we know whether or not she'll be putting on again a different kind of variety act in pictures. But we've had some glowing reports.

Although Marilyn is not in any of the movies we're reviewing in this issue, we've included a photo of her in the article "Are X-Rated Flicks Hazardous to Your Health?" Hope you enjoy it.

Editor

Dear Editor:

I just heard from a friend about your new magazine. I'm into the S & M scene myself and was wondering if you're planning to review any movies that would be of interest to me. I know we're a minority group, but we're certainly a bigger minority than a lot of people suspect and there are certain movies being made with us in mind.

E. N. Parker
Los Angeles, Calif.

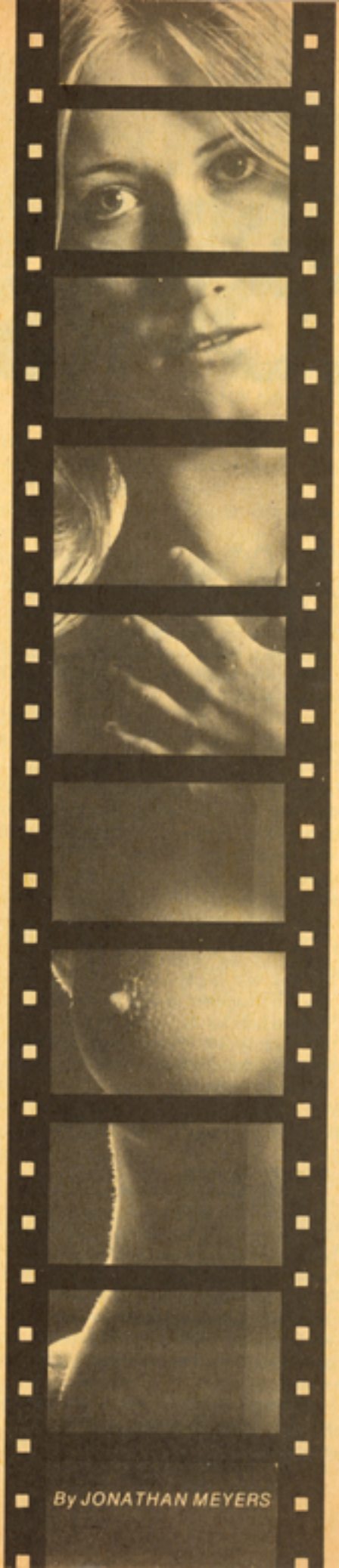
Dear Mr. Parker:

Although our magazine is concerned with high-quality X-rated movies in general, if such a film is made that will appeal mostly to sado-masochistic oriented people, we have no objections to including it within these pages. In fact, such an inclusion has a two-fold purpose. Not only does it inform people in your scene what's happening, it informs people not interested in S & M what not to see. In this issue, our coverage of Defiance **should be of particular interest to you, and in our second issue we plan to be running a review of** Vampyres, **a British import.**

Editor

. . If you have a question or opinion relating to erotic movies, send it to FLICK, M.F. Enterprises, 257 Park Avenue South, New York, N.Y. 10010. Names will not be used upon request.

ARE X-RATED FLICKS HAZARDOUS TO YOUR HEALTH?



Or can they improve your love life?

By JONATHAN MEYERS

■For years Americans have been living under misconceptions regarding the influence of so-called pornographic material on themselves, on their children, on society in general. And for years politicians have been seeking public office on a "clean up smut" ticket, although in the last several years, such political "guardians of our morals" have suffered defeats at the voting booth. This, in itself, is a fairly good indication that the American public is beginning to recognize the basic harmlessness of X-rated movies, photographs, and books.

We, the taxpayers of America, contributed two million dollars for a governmental research project on the subject of pornography. The findings of the Commission on Obscenity and Pornography were given to the President and to Congress in the end of September, 1970. And these findings were promptly ignored. Why? A good question considering the amount of money and the two years of research spent on this project.

The answer is simple. Politicians were hoping to use the report for their own anti-smut campaigns, and wonder of wonders, the Commission could find no evidence that pornography was the least bit harmful. Despite these findings, how many politicians would dare to come out in favor of pornography? The majority—trying to corner as many votes as possible—wisely decided to leave the subject alone and concentrated their attentions on more vital social issues: murder, muggings, robbery, and (if they were concerned with taking some anti-sexual stand) prostitution.

But forgetting political poses for the moment, how does pornography affect us as individuals? Or does it affect us at all? Some 40 to 60 % of the men and women who acted as subjects for the researchers seemed to feel that pornography does have a definite effect. Although their opinions were diverse, the major points to be gained from what they believe are the following: 1) sexual materials provide information about sex, 2) sexual materials provide entertainment, 3) sexual materials lead to moral breakdown, 4) sexual materials improve the sexual relationships of married couples, 5) sexual materials lead to rape, 6) sexual materials soon produce boredom with the same materials, 7) sexual materials encourage innovation in marital sexual technique, and 8) sexual materials can lead some people to lose respect for women.

When these varied individuals were questioned further, a curious fact came to light. Generally the people who held the positive opinions regarding the effects of these materials held these opinions because of first-hand experience. In short their own lives had in some way been improved as a result of their contact with either books, films, and photographs of a sexual nature. But these people who felt that these sexual materials were harmful were unable to speak from first-hand experience, but rather hearsay. In other words, pornography is supposedly harmful to other people but never to ourselves.

H. L. Mencken once defined puritanism as "the haunting fear that someone, somewhere, may be

happy." In terms of our discussion, let me rephrase this to read "the haunting fear that someone, somewhere, may become sexually aroused by viewing X-rated movies or explicit photographs." One cannot deny that some people do become sexually aroused after (or more commonly, during) the showing of an adult film. If they didn't, chances are good that the theaters showing such films would be empty. But is sexual arousal harmful? Well, if it were, the human race would have died out thousands of years ago.

But can such an arousal lead to sexual crimes—namely, rape? In a closed society—one in which sexual materials are taboo—one obviously is in no position to prove or to disprove this question. But take a wide-open country such as Denmark, the pornographic capital of Europe, actual statistical studies have been conducted to discover if there is any relationship between availability of erotic materials and the rates of sex crimes. The results of these studies indicate that the increased availability of explicit sexual materials has been accompanied by a *decrease* in the incidence of sexual crime. Analysis of police records in Copenhagen over a twelve-year period show a dramatic decrease in sex crimes starting at the time that Danish law permitted wider availability of sexual materials.

Another excuse for certain people to rid our country of X-rated movies is that our children may become corrupted by them. Since the advent of X-rated films in America, the overall rate of arrests for juvenile sex offenders has sharply decreased. If this statistic is a result of the corruption these concerned parents feel, perhaps a little more corruption would be in order. Actually, though, most movie houses do not admit people under the age of twenty-one (or in certain parts of the country, eighteen). I'm sure that if a few of the little devils manage to slip in, no great harm is being done to them. In fact, available research indicates that adult sex offenders have had less adolescent experience with erotica than have other average adults. Available evidence indeed suggests that the deprived sexual environment of sex offenders when they were young may at present have a strong influence on their anti-social behavior. After considering these and other findings, the President's Commission concluded that exposure to erotic materials could in no way be considered a factor in the causation of sex crimes or sex delinquency.

Do sexual materials lead to a moral breakdown? Morality is a private and individual matter. It is doubtful that you will find two people who have exactly the same moral outlook on life, any more than you could find two people who conceive of God in the same way. Thus, this question is vague because one is dealing with an indefinable word, morality. I have no doubt that Georgina Spelvin, Linda Lovelace, Harry Reems, and Brigitte Maier each have their own standards of morality, even though these standards do not restrict them from appearing in X-rated films. Perhaps, they, like many of us, feel that violence and murder are immoral,

President Lyndon Johnson appointed members of his Commission on Obscenity and Pornography in January, 1968.

and therefore, we are suffering from a moral breakdown in this country. In essence, the answer to this question must be found in the eye of the beholder.

Aside from economic problems facing them, many Germans of the late 1920s and early 1930s felt there was a "moral breakdown" in their country. In order to stamp it out, many of them supported a funny-looking Austrian named Adolf Hitler to help bring prosperity and decent morality back to Germany. I leave it to you who was responsible for the most harm—the decadents or the so-called "do-gooders" of the Nazi party?

Can sexual materials lead some people to lose respect for women? This question is almost too ludicrous for any kind of serious discussion. Face it, anyone who loses his respect for women because he sees an X-rated movie obviously had little respect for women to begin with. Most men—even male chauvinists—are aware that women have a great capacity for sexual response. Anyone who is not aware of this may indeed be in for a shock if he sees an adult flick. But if his "respect" for women is founded solely on what women do or don't do in bed, any woman who loses his respect should probably consider herself fortunate.

Do sexual materials provide information about sex? Most assuredly. Many adults of today did not have the benefit of sex education in their schools. What they learned they learned from their peer group—other young people who were as muddled and confused in their information as were the people they "informed." Although some parents took their children aside and gave them the facts of life and love in a reasonable way, many other parents were too inhibited to do so or were just as misinformed about what was "proper" in bed as their own parents were. Thus many of the adults today had to learn by trial and error. The so-called sexual revolution has opened new vistas of learning about sex from books, and later, from actually watching other people have sex in X-rated movies. They have learned that 1) sex can be fun, 2) that the "missionary position" is not the only "proper" way to indulge, and 3) that a happy, successful sex life can depend on innovation and experimentation, and 4) open and honest communication between the parties involved is essential.

Can X-rated movies improve the sexual relationships of married couples? Adult films can do more than that; they can help keep a marriage together. Sex, as we all are aware, has a very important and significant role in our lives and in our relationships. If sex is bad in a marital relationship—despite the possible love between a man and a woman—one or both of the partners may seek fulfillment elsewhere and complications may result, ultimately leading to divorce. If love between the partners does indeed exist, a rich and varied sex life can bind them even closer together. Conversely, a good sex life may not be able to save a marriage that is disastrous in every other way, but it aids the partners to understand the wants and needs of each other better and provides hope,

William Lockhart, the President of the Commission, was accused by anti-smut leaders of coercion, repression, censorship, and mostly, of disagreeing with them.

where before there was none. X-rated movies allow married couples to see the varied ways they themselves can express sexual love for the ones they care about, ways they may never have dreamed existed.

Can sexual materials—books, movies, photos—after a while make consumers bored with such materials? It's certainly possible, particularly if such material is presented in a dull, boring way. The porno industry is still relatively new, but since its inception several years back, it has made long strides forward in every area. I'm sure many men can recall the grainy, out-of-focus black and white "stag" films they viewed when they were younger. These plotless one-reelers generally featured the most unwholesome looking characters one could wish to see, dressed or undressed. If people were aroused by these "stag" films—and they often were—it was simply because there was nothing better to be had. Well, sexual movies have come a long way, and any one who recalls the "good old days" knows exactly what I'm talking about. And yet, they still have a long way to go, and in a few years, I predict, sex film makers—in an effort to compete with one another—will be paying higher prices for superior material.

When someone says he is bored with sexual materials, this can mean several other things as well. He either doesn't approve of such material, but is afraid that his friends will think he's prudish if he admits it, and so he shouts, "boring!" or he has such a tremendously successful sex life of his own that any depiction he sees on the screen is indeed boring in comparison. There is also another reason for boredom. If the people he sees on the screen are not physically attractive to him, he may have a very legitimate reason to be bored. Not every porno star is every man's dreamgirl, let's face it.

Women, too, should not be excluded in such a discussion. I have often heard women claim that "in order to be sexually aroused, I must be emotionally involved with someone, and therefore, pornographic movies leave me cold."

Such an attitude certainly exists, but it reflects the way a woman was brought up more than it reflects the workings of her sexual libido. In our modern age the sex act does not necessarily lead to love and marriage, and women go through life believing that it does and will, are likely to suffer a great deal of pain and disillusionment from "heartless" males. But the truly liberated woman is sexually liberated as well. She may believe that sex with emotional involvement is the best way, but she also knows that sex in itself can be a good and fulfilling experience. She is able to appreciate X-rated movies in the same way that her boyfriend or husband does and she may learn to improve her own sexual techniques. I've heard many women complain what rotten lovers men are, but I've heard just as many men say that their women lay in bed like corpses and expect them to do everything. There's truth on both sides and a good dose of adult films may not only inform us what our partners are doing wrong, but may show us how to improve ourselves.

So the next time you hear someone you fancy cry, "Boring!" when it comes to adult films, ask him or her why and see if the answer satisfies you *before* you hop into bed. Because to say all X-rated films are uninteresting is the same as saying that all books are dull or all sports are dull or all paintings are dull. It is unfair to generalize, unless one has seen all the X-rated movies in the world or read all the books or seen all the paintings.

Do X-rated movies encourage innovation in marital sexual technique? Yes, in or out of the marital state. Uninformed, inexperienced people may go through their lives believing that many common sexual acts are dirty, disgusting, or unnatural. Back in the late 1940s the Kinsey Report raised quite a few eyebrows in America when people discovered that the sexual things they were doing—and probably felt guilty about—were being done by their neighbors as well. Just remember that nothing found in nature is unnatural, and if you've tried it once, it's found in nature and thus is natural—at least to you. We moderns haven't invented anything (with the exception of certain mechanical devices) that the ancients haven't already done. And anyone who has lived around dogs, cats, and *(Continued on page 58)*

Judith Crist is one of a number of movie critics who have repeatedly testified against censorship in films, although she may personally find many X-rated movies "wretched."

adult films and fantasy

By WALT HARGROVE

Sexual dreams become reality on the screen

In a complex world such as ours, the pressures of day to day reality can be a threat to us both mentally and physically. If aspirin sales are any indication—we, the American people suffer more from headaches than any other nationality. Such pressures—often connected with the fast pace of our lives and worries regarding our work and the national state of the economy as it affects us as individuals—can often lead to ulcers or high blood pressure. The physical results of our pressures are dangerous enough, but the mental strain can be just as hazardous to our sanity. One need only regard a few statistics regarding the overcrowded conditions at our mental institutions to know that many of us have not been able to cope successfully with daily pressures and frustrations.

Dressing up and acting out roles is part of fantasy (from Slip Up).

One of the factors that stop all of us from sinking under is the ability to fantasize. We not only have fantasies when we dream at night, but when we are fully awake. Such fantasies are commonly called "daydreams" and serve a very useful function by allowing us to escape from the pressures of our work and our lives for a few moments at least. Many of these fantasies are connected with our sexual desires. These can be simple fantasies: a dream of ravishing the new blonde in the secretarial pool. Or our fantasies can be much more complex: a dream of being stranded with the blonde on a deserted island and making love under the swaying palms, of escaping our own humdrum existences for a romantically sensual Gaughin-type world without serious pressures of any kind.

Often our fantasies can cover every variety of sexual experience known to mankind. Some of them may indeed be so "kinky" that we would be embarrassed to discuss them with any other living person. We may invent elaborate settings, costumes, and even props for our imaginary love-making. We may think up heretofore untried sexual positions or sexual acts. Anything is possible in the world of our fantasies—and the best thing of all, we can dream these elaborate dreams without a Hollywood budget to back them up.

Sexually explicit movie-makers are also involved in creating dreams and then turning them into a sort of reality before the cameras. I am not concerned with legal definitions of pornography. To me, real pornography is simply sexual dream or wish fulfillment translated into books or pictured on the screen. Anyone who frequents X-rated movie houses already knows that the plots of these films seldom—if at all—reflect reality as he knows it—but reality as he would like it to be—or, as found in his dreams.

How well, how original, and how imaginative these fantasies are depicted on the screen will indicate how well these movies are received at the box office. Although it may be impossible to satisfy everyone in the audience when it comes to dream fulfillment depicted in living color on a screen, the filmmakers of today certainly give it the old college try.

In the old days when sexually explicit material was hard to come by (in more ways than one) audiences were satisfied with whatever they could get (assuming they could get anything). There were no plots in those grainy, 8mm fuckfilms in which unattractive people grunted and groaned their way to orgasm on soiled sheets in some seedy room. But now, thanks to the so-called "sexual revolution" so many X-rated movies are available (particularly to city dwellers) that customers can pick and choose what they wish to see. But even before a movie reaches a movie house, it must first be sold to exhibitors, who are also in a position to pick and choose. Therefore, competition is becoming more and more fierce as people refuse to settle for less

Some people have erotic dreams about food (from Illusions).

than the best that's available.

For this reason, X-rated movies are becoming more and more sophisticated. This includes better scripts, better acting, better performances, better camera work, better direction, even better musical accompaniment. Even though 8mm "loops" or grindhouse movies are still being made (now, often filmed in 16mm), they usually never are seen anywhere but in New York or San Francisco or other large places where every kind of other sexually explicit material is also available. People who live in smaller areas where sexually explicit movies are shown on a smaller scale may not be able to pick and choose what they see, but chances are often good that the best has already been chosen for them.

Many people may quibble that the best is not good enough, but these people should realize several things: 1) sexually explicit movies are a relatively new phenomenon and like everything new, must grow, progress, and improve, and 2) only 400 to 500 movie houses in our entire country show such films. This means, in essence, that in order to show a profit, X-rated movies must be produced on a relatively small budget and must be filmed entirely within a week or two. Taking this into consideration, real quality is often hard to come by. Yet as more and more audiences indicate their likings for such materials, more theatres will exhibit them, more profits will be made, and more investors will be willing to provide more finances and the overall quality will improve.

Larger budgets also mean larger realizations of our innermost fantasies placed on the screen, some of which require great expense to be accurately and convincingly filmed. Existing competition has already created this need to some degree and great strides have already been made.

By reading some of the reviews found in this magazine, one can easily see what some filmmakers have already accomplished. **French Blue** contains scenes that fulfill certain fantasies some people have regarding lusty English wenches of Merry Olde England, of lascivious priests and policemen, of food craving in relation to sexual satisfaction, and of exotic positions. **The Life and Times of Xaviera Hollander** contains such fantasies as a lesbian football match that turns into an orgy, of a formal wedding that also turns into an orgy, and of a young woman being ravished by three Mouseketeers. The story line of **Wet Rainbow** is in itself concerned with the fantasy life of a young married couple and how their fantasies are finally realized. **Defiance** is openly concerned with fantasies of bondage, gangrape, and humiliation for those people involved mentally—or physically—in the sado-masochistic scene. **The Minor's Wife** contains the very common fantasy of wife-swapping, but also a bizarre depiction of female orgasm so extraordinary that it would be impossible biologically, but not impossible in the

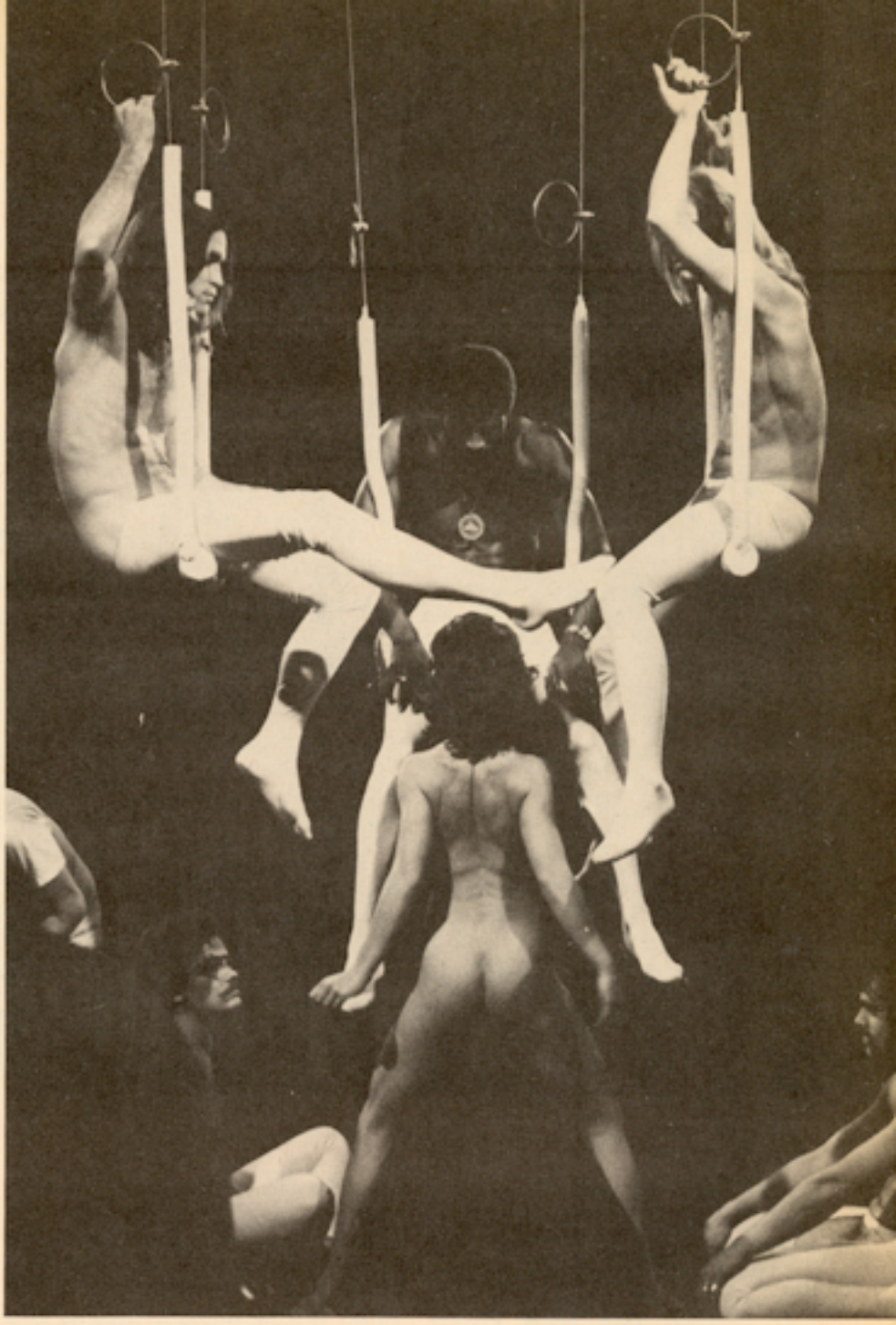
realm of fantasy.

Some of our individual fantasies could conceivably be turned into reality if we worked at it (or had the courage to try). Many others are impossible and if they were not, might have long jail sentences attached to them if we were caught trying to actually accomplish them. Rape is the most obvious case in point.

Which leads us to an important area of contention when we discuss fantasy as it is depicted in X-rated films. Some people maintain—and usually without the slightest first-hand experience—that film fantasy can lead to actual anti-social behavior on the part of movie-goers who view these fantasies. This contention supposes that X-rated film audiences are either 1) feeble-minded, 2) childlishly gullible, or 3) totally psychotic. Statistics have not proved a connection between sexually explicit movies and sexual crimes. In fact, in Denmark, the reverse has been proved—that sexual crimes have decreased.

Anyone aware of the workings of the human mind can easily understand how if anything, sexual fantasies on the screen can possibly pacify a potential sex criminal. The key word here is "empathy." By imagining ourselves in the hero's position, we vicariously feel that this or that action is happening to us—at least in the realm of our imaginations. Therefore when the hero becomes fulfilled on the screen, we also feel a sense of sexual fulfillment. By watching other people perform, our own fantasies may through empathy be realized.

Naturally, most people who go to sexually explicit movies are average people who go to so-called "legitimate" movies as well. Our escapist fantasies are not, after all, totally sexually oriented. We may like to imagine ourselves as detectives solving hazardous and complex crimes. We may wish to see ourselves as *(Continued on page 59)*



Many sexual dreams are related to one's religious upbringing (from Resurrection of Eve).

Since the serpent tempted Eve people have been dreaming about sex (from The Devil in Miss Jones).

INTERVIEW:

WET RAINBOW'S PRODUCER AND WRITER, ROGER WALD

"The sex evolves out of the characters and their problems."

■*Wet Rainbow* was produced and co-authored by Roger Wald, a bright young man with bright new ideas about how an X-rated film should be made. Money was tight and the shooting schedule was tighter—the entire production was shot in a ten-day period—but the final result may have a startling and revolutionary effect on the future of sexually explicit films in general.

What makes *Wet Rainbow* so special? Why did Al Goldstein of *Screw*—a man who probably has seen more erotic films than anyone living—call *Wet Rainbow* the best one he had ever seen? Why have people who have never seen a "porno" film in their lives gone to see this one? In this candid interview, Roger Wald has provided *Flick* and our readers with some of the answers.

Flick: How did you first get involved in making *Wet Rainbow?*

Roger: Duddy Kane (co-author and director) and I are avid movie goers and we had seen every kind of film imaginable—including hard-core erotic films. We both felt there was a need for a different kind of explicit sex movie. Frankly, I get discouraged when I go to see supposedly a film, and what I really see is a sort of athletic contest, which has nothing to do with people as human beings. So why not make a movie about real

"The idea of bisexuality is a subject that interested us as being a modern theme."

"It's explicit but it's not grotesque. We don't have any zoom lenses that travel deep into a woman's vagina."

people? Not about athletes competing to see how long they can endure in some kind of exercise that has nothing to do with love or emotions of any kind.

Flick: *Well,* what makes *Wet Rainbow* different?

Roger: Our movie has more of a story. Throughout it we are exploring a woman's mind in terms of her sexual thoughts and confusions. For this reason it has interested women more than any other movie in this genre. It's explicit but it's not grotesque. We don't have any zoom lenses that travel deep into a woman's vagina. We don't have any cum shots in the movie—they call them wet scenes, where a guy is making love to a girl and as he's about to ejaculate, he pulls out and does it all over her back or her face or her stomach—which is perhaps the most unnatural thing that I can imagine happening.

Flick: Maybe he's practicing birth control?

Roger: Right. Anyway, no one has objected to this absence except a couple of hard-core type of raincoat crowd who have seen it.

Flick: Don't other erotic films have stories?

Roger: Ours is a little bit more complex than most of the others I've seen. There's more acting in the film. The people in it are believable as people which is something that you rarely see. Most other movies have a very simple formula: something happens in the first five minutes of the film which enables the rest of the film to be straight fucking and sucking. *The Devil in Miss Jones* is a perfect example. A girl slits her wrists in the first scene and she goes to some mystical place and they say, 'What do you want to do?' and she says I want to be consumed by lust. And the next forty minutes of the film are loops sliced together.

Flick: And the sex scenes in *Wet Rainbow?*

Roger: The sex evolves out of the characters and out of their problems. The fact that we have been successful critically and financially tells me there is a large segment of the populace out there who are—I guess—

"There is an element of exhibitionism in any kind of acting."

"The people in it are believable as people, which is something that you rarely see."

"To me it wasn't particularly a turn-on watching the movie being made—except in a few instances."

closet liberals who want to see an erotic movie and get turned on by it.

Flick: Did you have any problems with your cast?

Roger: No problems. They were very professional to work with. We had Georgina Spelvin, whom we selected strictly for her acting ability and Harry Reems whom we did not have for his acting ability. We hired Harry about a week before shooting began and he was terrific. We were pleasantly surprised with his acting talents—as well as his performing talents which we weren't surprised about.

Flick: We imagine the casting of men is much more difficult than the casting of women since a man has to get an erection and keep it.

Roger: True. That's why Harry Reems is so good. Never a problem there.

Flick: Even so, don't you have to wait between sex scenes so that he can recuperate?

Roger: Working with Harry Reems you don't have to wait too long. You have to realize we were not working with people who are just in off the street. We worked with people who were very experienced in doing it in front of the camera—and most of the time seemed oblivious to the camera.

Flick: But aren't there certain technical problems in filming a sex scene? Don't people have to be positioned in certain ways so that the camera can capture what's happening?

"Throughout it we are exploring a woman's mind in terms of her sexual thoughts and confusions."

Roger: Since it's a film about real people, we tried to carry that through to their love-making as well. There's nothing I hate more in this kind of films than when you see an actress pull the hair away from her face and you know someone just said, "Hey, get the hair out of your face; I can't see your mouth!" In our film, there's very little of that kind of annoying, unnatural positioning just because the camera is there. I don't think it's necessary to make people go through gyrations just so that the camera can see their genitals in order for you to have an explicitly erotic scene. The idea of suggestion can often be more erotic than the real thing.

Flick: Would you say that *Wet Rainbow* is instructive to people?

Roger: I wouldn't use the word 'instruct' in terms of technique or a new position, but in the sense that it might get people's minds out of the closets so that they can discuss problems, be more open about sex.

Flick: Is the rumor true that certain people who get involved in making porno flicks do so because their own sex lives leave something to be desired?

Roger: The only reason they make porno flicks is so they can get their rocks off watching other people doing it? Total horseshit! And I'm speaking personally. To me it wasn't particularly a turn-on watching the movie being made—except in a few instances. There's so much going on technically, so many people around that there's really very little chance to fantasize.

Flick: Would you like to have known some of your female stars better after working with them?

Roger: No, not really. Our relationship was very professional.

Flick: You may disappoint some of our readers.

Roger: Sorry, I'm a happily married man.

Flick: Oh, a wife and ten kids?

Roger: Only two kids.

Flick: Did anything unexpected happen while you were in the process of filming?

Roger: The first day that we shot the film. The scene took place in the back seat of a cab and there was only room for the two actors (Georgina Spelvin and Harry Reems) and the sound man. In front of the cab was the driver and the cameraman. So there was no room for the director or the producer or anybody else. The director would give them instructions and the driver would take off and they'd go around the block and play the scene and then come back to where we were standing. Then we'd listen to a recording of what it sounded like. About the third time around—when they came back, Harry Reems jumped out of one side of the cab and Georgina jumped out of the other. And they were screaming at each other. You are the worst actor; I will never work with you again! You are this; you are that—really livid screaming. The director and I both went white. They kept it going for about five minutes and by the time it was over, Georgina was about two blocks away still screaming at Harry. It turned out to be a put-on but they did it so well.

Flick: The character Georgina plays in *Wet Rainbow* is confused by her attraction to another woman. Isn't it fashionable these days to have lesbian scenes in just about all X-rated movies?

Roger: Georgina plays Valerie in the film, the woman whose mind we set about exploring. The idea of bisexuality is a subject that interested us as being a modern theme. So we put it into a woman's head. The lesbian scenes in the film are not obligatory, but are central to the problems that Valerie faces in the story.

Flick: What do you believe motivates people to star in erotic movies?

Roger: One is a desire to be an actress or actor. Many of them honestly believe that they're going to be movie actors of note. Another reason is money. Most of them are starving actors—like most actors are—and the money that they do make in a short period of time is not bad. And the third reason is exhibitionism—just as there is an element of exhibitionism in any kind of acting.

Flick: Many of the same actors and actresses are used time and again in erotic films. Why is that?

Roger: There may be thousands of people out there who think that they might like to be a porno star, but as the producer of a film it would be very difficult for me to hire someone who does not have experience because money is so tight and the scheduling is so tight. What if you hire someone who walks out after three days of shooting? You also stand the chance of finding someone who may not be able to perform (sexually), even though they think they can perform.

Flick: Because *Wet Rainbow* deals with genuine problems that people have and is not just another fuck film, what has been the attitude of various people toward you regarding your making of an X-rated movie?

Roger: Generally speaking, when you say to people that you are making or have made a film that has explicit sex in it, there is an attitude of schlock which surrounds it. A lot of this is the result of the 42nd Street image and the type of people—the raincoat crowd—who go to see movies there. I think that we've begun to break that kind of an image. We really believe that there's a place for erotica in films as there is in literature or painting or anything else. It's not just some bullshit philosophy. We would like to open up eroticism in films to the masses. Yes, being explicit yet doing it in terms of the film genre as best as we possibly can. This means getting better and better actors, better and better scripts, better and better technology.

Flick: Will you be starting a new movie soon?

Roger: Yes, hopefully in March.

Flick: Who do you think are the most outspoken people against X-rated movies?

Roger: Women's lib groups. And not concerning erotica as a whole but basically explicit sex films. They are whole-heartedly against such filmson the grounds that they exploit women. It's an attitude I don't agree with at all because I think if these films are exploitative, they exploit men at least equally with women. And I personally don't find them exploitative at all.

Flick: There are a number of people in America who would like to put you out of work if they could. What is your reaction to such people?

Roger: The fear that they have about life in general is not an attitude that I share. And I'm not going to say I'm right and they're wrong or that they're right and I'm wrong. I don't think the twain have to meet. They don't have to go to see my films. They also can't tell me that I can't make my films. ●

Young and innocent Kathy Taylor suffers rape, humiliation and torture as part of a bizarre story of sexual awakening.

"'DEFIANCE' IS A SORDID FILM WITH WHIPS, CHAINS AND CRUELTY. BUT THEN, SO IS 'THE EXORCIST' OR 'THE NIGHT PORTER,' HITCHCOCK'S 'PSYCHO' AND BERGMAN'S 'CRIES AND WHISPERS.' IF YOU ARE INTO S&M, THEN YOU WILL ENJOY THIS FILM."
Kevin Sanders/ WABC-TV

"'DEFIANCE' IS SURE TO GRAB THOSE WITH FAR-OUT CLOSET TASTES."
Bob Salmaggi/ WINS

From being gangraped in a mental hospital to finding herself under the care of strange Dr. Gabriel, Kathy Taylor (Jean Jennings) has a difficult time surviving.

■Kathy Taylor is young, blonde, virginal, and lovely but with a slight problem—other than being virginal. Her mom catches a girlfriend and her smoking grass and sniffing cocaine, and is convinced that Kathy must be some kind of drug fiend with severe psychological problems. Kathy may be guilty of lighting up a joint every now and then, but the coke was her friend Susan's idea. But Mom refuses to be convinced and makes arrangements for Kathy to be placed in a psychiatric hospital for a few weeks in order to undergo tests to see how seriously disturbed she really is.

Naturally Kathy is placed in a ward with the hospital's worst nut cases, and after being felt up by a lecherous orderly, is told to spend some time in the ward's common room—where most of the male weirdos on the floor are engaged in jerking off and the females in sucking cock and playing with themselves. Kathy is frightened by what she sees, disgusted, and distressed.

But the best is yet to come. While Kathy sleeps that night in her room—which resembles a prison cell more than a hospital room—three men from the ward pay her an

Kathy is afraid of losing her sanity after being committed unjustly to mental hospital.

Dr. Gabriel has Kathy transferred to his own sanitarium where sadism is part of the therapy.

Kathy is a virgin on the verge, but not for long.

unexpected visit. While two of them hold her down, the third one brutally rapes her. Then his two friends take turns. Of course, no one hears her screams until she has been thoroughly gangbanged. Finally the orderly comes and kicks out the three gentleman callers and sulks because he was not the first to bust Kathy's cherry.

The following day Kathy tries to tell the visiting doctor what happened, but the doctor thinks she has dreamed up the whole story. When she shows him her blood-drenched cunt, he attributes the blood to menstruation, which makes one wonder how he ever snuck through medical school.

Poor Kathy's grief continues and the more sexual assaults she endures, the more convinced she becomes that if she wasn't crazy before she entered the hospital, she'll be totally bananas by the time she leaves.

But help is on hand. Kindly Dr. Gabriel takes an interest in Kathy, believes her story, and arranges for her to be admitted to his private sanitarium, which—as we soon discover—makes the hospital look like Sesame Street.

Dr. Gabriel's lesbian assistant promptly sticks Kathy in a stockade and beats the hell out of her with a cat of nine tails. Kathy's beautious bottom is badly bruised and bloody in no time at all, and Kathy finds that while healing from these wounds, she must lie in a bed with a collar and chain about her neck. In short, it doesn't take Kathy terribly long to figure out that Dr. Gabriel's methods of psychiatric treatment are a trifle peculiar. In fact Dr. Gabriel regards himself as a god of some sort in the style of Charles Manson. He wishes Kathy to open herself up to pleasure and most of what the doctor regards pleasure is connected with pain and brutality of one sort or another.

The lesbian assistant gets the ball rolling by forcing Kathy to eat out her clit, all the while screaming, "Eat it, bitch. That's right. Harder. Harder. Suck it, you bitch!"

Under Dr. Gabriel's guidance, Kathy begins to understand the joys of mastering masturbation.

Dr. Gabriel is a high guru of sex and while he enjoys watching his student, he prefers the erotic pleasures of the mind and the imagination.

Kathy's experience with a hospital orderly makes her defensive about sex.

Orgies are common procedure at Dr. Gabriel's sanitarium. Kathy soon learns of the pleasures and pains of sexuality.

Kathy participates at the initiation of a new patient.

Dr. Gabriel believes in keeping his patients chained to their beds until they learn how pain can be pleasurable.

Well, Kathy is certainly getting an education she never would have acquired at school. She is instructed to engage in orgies with the other patients, and aside from cunt-lapping, which she has already mastered, she learns about fucking and cock-sucking. Before long, Dr. Gabriel feels she has earned her degree in sexual education and tells her that she is free to leave the sanitarium at any time—or, if she wishes, to remain. Kathy decides that perhaps it would be more fun remaining where she is.

Dr. Gabriel is delighted by her decision, since the place can always use another hand—or mouth or ass or clit or whatever. He informs her that a new patient has just been admitted, and that Kathy can be present at the girl's "initiation."

Well, guess who the new girl turns out to be? That's right—Kathy's old school chum, Susan. To cement their school ties, Kathy lunches on Susan's snatch and does everything she can to make Susan feel at home. But Susan calls Dr. Gabriel a monster and wants out. Susan apparently does not appreciate being flogged and humiliated, and crying, begs Kathy to help her to escape.

Kathy, for the sake of friendship, agrees.

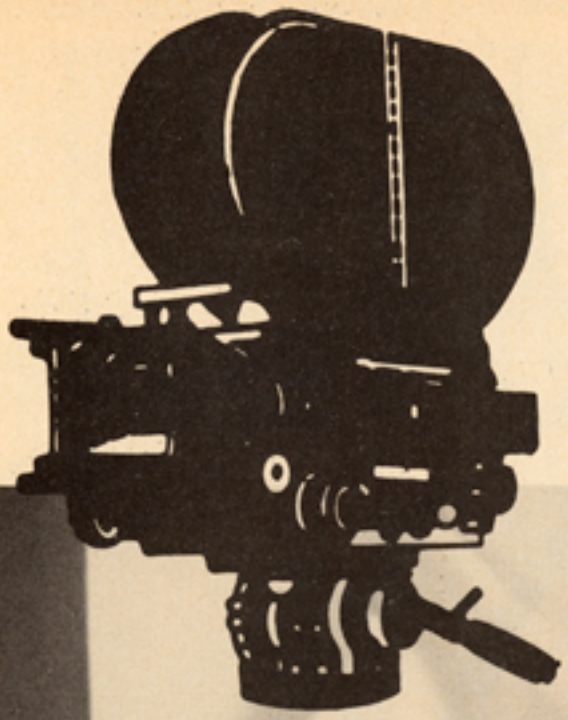
The producers of this film have asked us not to reveal the surprising ending, but let it suffice to say, Kathy gets herself in trouble in ways she never would have dreamed possible.

Defiance—the actual title is *The Defiance of Good*—is obviously geared for a particular type of audience, namely the S & M set and as such, is completely successful.

The production values are excellent and far surpass the average skin flick. The direction is tight, the actors believable in situations that are inherently incredible. The script admirably *(Continued on page 58)*

Actress BELLA "BAZOOM" BRANAGAN

Bella is nicknamed "Bazoom" for obvious reasons. She had a strict convent education and when at the age of twelve, the good sisters saw that her bosom was destined to be monumental, they forced poor Bella to bind herself—at least this is Bella's story. But Bella objected and practically wrecked the convent by being the first in her crowd to go bra-less. Needless to say, Bella's convent days were soon over. She concluded her education at a public school, where she first became interested in acting. Whenever a school play required a "mature" woman Bella was accepted for the role without question. After graduation, she went to an acting school in the Midwest. "Until then I was a virgin," she admits. "I think innocent schoolboys were bashful around me. They were also afraid to ask me out because they were insecure and figured I could get any guy I wanted. That's a problem a lot of pretty girls face." But Bella is no longer a girl, but a woman with a dream of becoming a film actress. But producers take warning! Only a large screen can show Bella "Bazoom" Branagan at her best.



WET RAINBOW

THE LESBIAN DREAMS OF A WOMAN ENDANGER HER MARRIAGE— UNTIL THESE DREAMS BECOME REALITY.

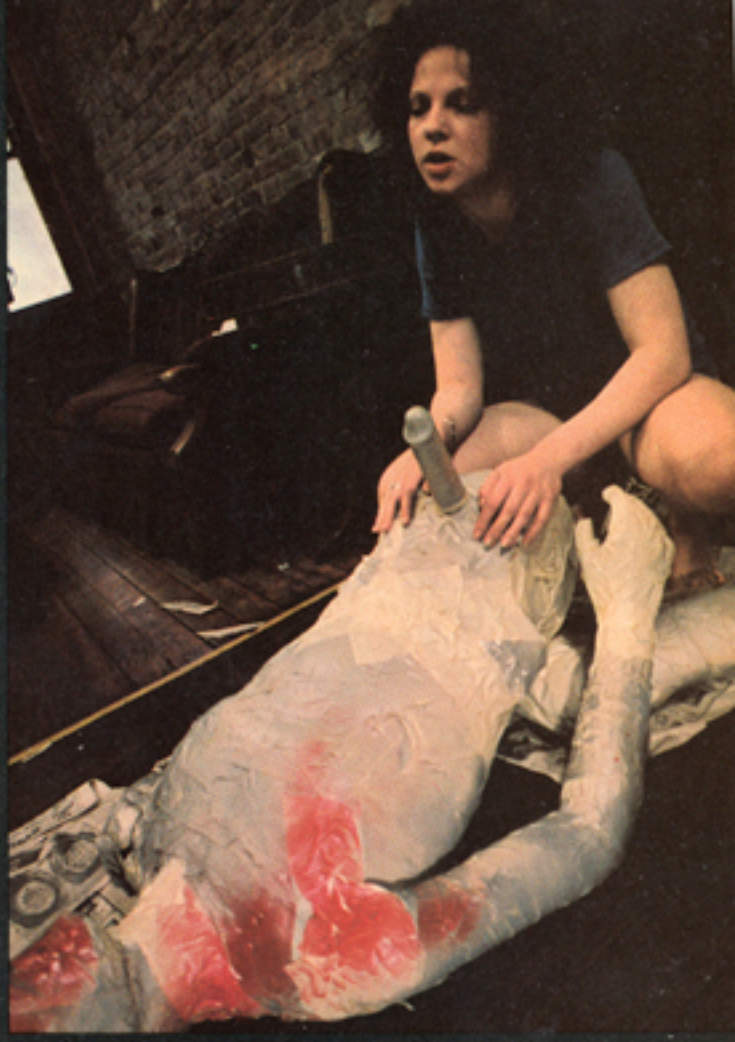
Valerie (Georgina Spelvin) and her husband (Harry Reems) both become aroused by the nude picture of a girl.

■ Jonathan (Harry Reems) and Valerie (Georgina Spelvin) are happily married to each other. They are bound together by strong emotional as well as physical ties, and since this is a sexually explicit film, demonstrate to the audience just how strong these physical ties are. Being a modern couple, they believe in sexual experimentation, and in a scene depicting Jonathan's initial penetration of Valerie's virgin rear, the audience at the theater that I attended were so enthralled they nearly leaped upon the screen to give Jonathan a helping hand.

Anyway, despite their marital bliss, Jonathan finds himself attracted to a nubile young college girl. She gives him a photograph of herself and he runs home to project it on the wall. He's angling for a threesome, but Valerie, who has never bumped pussy in her life, is uncertain. And yet the more Valerie thinks about the young girl, the more her fantasy life starts to take over. She has never before thought of herself in terms of lesbianism, but she doesn't know any other way to explain her sudden and mysterious attraction for another woman.

Confused by these thoughts, she tries to explain them to her husband, but Jonathan is too hot and horny over the college girl to take his wife's fears seriously. While Valerie's apprehension over her sexual preferences deepen, her husband spends his time trying to convince the college student to have a threesome with him and Valerie. But the girl refuses.

Jonathan's masculine pride has been wounded by the girl, and so he takes out his anger on the closest person at hand—his wife. He insists that she stop thinking



The student (Valerie Marron) contemplates impaling herself on a papier mache mannikin.
Valerie and the student engage in a little sixty-nining before Val's hubby returns from a hard day at work.

Valerie never suspected lesbianism could be such fun until the student hops into her bed.

Valerie, Jonathan and the girl finally get together for a threesome while Jonathan demonstrates ass-fucking.

Jonathan's passion for his wife doesn't exclude other women.

Valerie has the tastiest twat in town, and Jonathan knows it.

The student dreams about seeing Valerie once more.

As the threesome progresses, the student realizes that Val and Jonathan only want her for her body.

The two women give each other a thorough rubdown.

The student doesn't like to be interrupted when she takes a leak.

The art student's roommate conducts studies of her own.

about the coed and his cruel, nasty words only serve to confuse Valerie all the more.

She decides to pay a call on the girl and confront her with fucking up the marriage. The girl has no idea what Valerie is talking about, since all of the marital problems between Valerie and Jonathan stem from fantasies of their own making. Valerie's physical closeness to this girl that she is both repelled by and attracted to becomes too much of a strain. She is so overwhelmed by the girl's presence that she sexually attacks her.

Realizing what she has just done, Valerie flees from the girl's house and returns to her own home and does what a lot of people do to forget—she starts hitting the bottle as though there were no tomorrow.

Jonathan returns home, repentant from the fight scene. He little realizes that his wife has just snatched by force the juicy little clit he has wanted for himself.

The husband and wife prove their forgiveness in the best place possible—the bedroom. Their raunchiness reaches new limits of ecstasy—combining pain and pleasure—as they suck and fuck and pinch and bite their way to conjugal bliss.

However, the following day Valerie is still haunted by the guilt she feels for sexually assaulting the girl of her husband's dreams—and her own. Then suddenly the doorbell rings. Guess who? Right. The college girl has decided that "rape" by another woman is too hot a thing to live without and—could she please have a second helping? Well, what can poor Valerie do? What else? The two women are naked in no time and proceed to explore one another's bodies till they know every beauty mark by heart. They spend the rest of the day discovering still uncharted territory until finally, all good and juicy things must reach an end. Valerie tells her that she loves Jonathan too dearly to risk their marriage—that the sexual reality of what was once a fantasy is too difficult to face.

The girl, distressed, finally leaves, but is reluctant to admit defeat. She wants

Valerie finds sex with Jonathan satisfying, but craves more.

Valerie and decides that in order to have her again, she must first work her way through Valerie's husband. Without much difficulty she seduces Jonathan and slips in the suggestion that Jonathan arrange a threesome.

Valerie and Jonathan start discussing this possibility once again and neither of them realize that the other has already munched on the forbidden fruit.

Finally the long-awaited menage a trois occurs and though the panting gets hot and heavy, the college girl realizes that she is only a sexual object to be used by the husband and wife; they only have love for each other.

The next morning comes and the girl awakens to find Valerie and Jonathan asleep in each other's arms, while she is alone at the far end of the bed. So quietly, she gets up, dresses, and leaves the house forever.

Anyone can easily gather from this synopsis that **Wet Rainbow** is far off the beaten track when it comes to X-rated movies. In many ways it resembles an old-fashioned soap opera with the sexual scenes progressing from the characters' lives and situations rather than for just the hell of it. The eroticism of **Wet Rainbow** stems from the fact that one can identify with the various characters as people rather than as simply bodies. Thus the sex is far more intense to the viewer than is the average fuck film.

In an earlier article, the producer and co-author of **Wet Rainbow** expresses his concept of the film and explains in what ways he is attempting to upgrade sexually explicit movies on the whole. ●

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STARLET OF THE ISSUE:
CHERRY WELLS

Cherry Wells is a liberated lady, sexually and in every other way. At one time she studied to be a lawyer, but gave it up to pursue a new career as an actress. Here she displays some of her physical talents. As for her acting talents—she's still studying. "I've only been in a few films," she told us, "and they were too embarrassingly bad to even discuss. But a few of the right people happened to catch me in them, and I may soon be starring in something that will give me a chance—a real chance to prove myself in acting."

Cherry loves putting her legs up in the air. She believes it helps her circulation and helps to keep her trim.

Home from a hard day at acting school, Cherry throws off her clothes, jumps into bed, and gets a little shut-eye.

Cherry likes to experiment with new sexual positions, although this old one is one of her favorites with boyfriend Ralph.

A trifle exhibitionistic, Cherry sometimes gives the neighbors something to talk about.

Ralph is out of town and Cherry dreams about him returning.

Cherry shares an apartment with Denise, her girlfriend—another acting hopeful, in the Times Square area of New York. When Cherry's boyfriend Ralph is out of town—he's a traveling salesman—he doesn't like it if she sees other men. "But he doesn't mind if Denise and I fool around," Cherry says candidly. "In fact, the three of us have had some of the hottest sessions together you could imagine!" Aside from Ralph, Denise, and her acting career, Cherry is an avid water skier, plays softball on a girls' team, and gives French lessons. Cherry lived in France for six years when she was growing up and adores what Frenchmen do to her and for her. Ralph, by the way, is—how'd ya guess?—French.

She spread her legs for everyone but her husband

The Minor's Wife
6 Tons #9 Coal

When the coal miner is away, his wife will play with a voluptuous female neighbor.

After she's gone through the entire neighborhood, she's not adverse to playing with herself in the most unusual female orgasm scene we've ever witnessed.

■ This movie, by the way, concerns a coal miner's wife—and not, as the title indicates, the wife of an underaged person. If the people who distributed this movie do not know the difference between a minor and a miner, you can guess accurately that this movie is not the class film of the century.

The Minor's Wife is a cheapie from West Germany, and any of you who have ever seen a dubbed West German movie on television already have a good idea on just how cheap a cheapie can be. In fact West Germany probably ranks with Mexico for producing some of the world's worst movies.

If Germans were once purported to be members of a master race, the specimens of humanity found in this little epic would hardly prove the point. In fact, most of the cast is down-'n'-out unattractive, except for the gorgeous leading lady. Granted, this may not be a romantic approach to sexually explicit film making, but it is—at least in this instance—a realistic approach since average people generally do not look like the gods and goddesses found in other porn movies. I personally find it difficult to fantasize about unattractive people, but then, perhaps my standards are too high , and after all, beauty is in the eyes of the beholder.

The plot of **The Minor's Wife** is basically rather simple. The hero is continually being thwarted from having sexual relations with his wife due to 1) mining accidents, 2) misunderstandings, or 3) constant interruptions from his

She knows how to make a man feel good, but her husband never gives her the chance.

obnoxious little four-year-old brat. This child's very existence is an argument in favor of retroactive birth control.

The miner and his wife are separately able to make out with everyone else in sight—including assorted neighbors and whores—but when it comes to marital sex, the miner's **schwantz** remains limp until the very end of the movie. Then all hell breaks loose, as the miner—suffering from a crushed spinal column (and if you can believe that, you'll believe anything) rams his dick into his wife's overmoist clit.

And speaking of "overmoist," there is one scene in the movie so biologically astounding, it has to be seen to be believed. In fact it might very well be worth the price of admission. This scene involves a feminine orgasm to end all orgasms. Have you ever seen what looks like cream squirt two to three feet from a woman's cunt? It's a neat trick, and if real, ought to be documented by the Kinsey Institute of Sexual Research. (We tend to suspect the little lady had a hose planted in her, but who knows?)

The most annoying thing about **The Minor's Wife** is the dubbing from the German original into English. Judging from the quality of this dubbing, it must have taken a good fifteen minutes in all to accomplish. The "actors" and "actresses" doing the English dubbing can barely read, let alone act. And no attempt at all was made to synchronize the lip motions of the German actors with the American soundtrack. Why, half the time people are speaking and their mouths are closed! And the other half of the time, you wish their mouths **were** closed. We are unable to ascertain what the original dialogue was like, but if the English version is an accurate translation, it's no wonder Germany lost the war!

Germany, in pre-Hitler days, had a blossoming and creative film industry. In many ways the Germans were innovators when it came to photography and film technique, in building suspense, in creating mature movies for mature people. It gave us such actors as Marlene Dietrich, Emil Jannings, Conrad Veidt, and Peter Lorre—all of whom left Germany (except for Jannings) before the war. And since the war, one would think that Germans had never seen a movie camera before. Somewhere in Germany, we believe, there are people with talent to make legitimate movies as well as sexually explicit ones. However, where these people are hiding themselves we have no idea. (And incidentally, the majority of movies playing in German movie houses are American productions.)

But in all fairness—part of what went wrong with **The Minor's Wife**, from the mistitling to the dubbing—is the responsibility of Americans. To conclude, this epic may smell of sausage and sauerkraut—but not of love and life.

French Blue AND Brigitte Maier

How many men can Brigitte take at one time and how many would she take if she could?

Brigitte Maier enjoys playing with herself and enjoys people watching her do it.

■ Brigitte Maier, with her tantalizing tits and her pulsating pussy, is a rising star on the horizon of X-rated movies. Although she has worked at her craft for a few years, **French Blue,** her first major hit, is already the biggest box office success since the devil put his thing into Miss Jones.

And what a picture **French Blue** is!

It starts in a porno film studio where a director is preparing his two male stars to penetrate the soft loveliness of Miss Maier's ass—both at the same time!

This creates a problem since neither Brigitte nor the two men have ever done it this way before. How do two men get into the right position to accomplish such a feat? And assuming they can get their cocks to meet and simultaneously shove them into Brigitte's moist posterior, will the cameras be able to film the action?

After fruitless trial and error, one of the actors suggests that he go in through the front door while his friend go in the back, or vice versa. But the director shakes his head. No good. "That's so common, so ordinary."

Well, finally after many more attempts, voila! Success! Brigitte writhes in orgasmic ecstasy as two cocks rub together in joyful harmony inside of her.

"Play with your cunt!" the director orders, and being a dutiful actress, Brigitte complies, rubbing her hair, bush and her sopping lips as though she had just eaten Spanish fly for lunch.

It's a perfect scene—except for one thing. The camera isn't working. The director beats his head in anguish. Well, back to the drawing board.

Doesn't sound like enough plot for a movie, does it? Well, just to keep the men in the audience in a state of constant erection—as though Brigitte's lush bedroom technique weren't enough—a number of other stories are inserted into the action.

The first concerns an 18th century Frenchman with an eye for lusty English serving girls at an inn. Actually, he has more than just an eye for them. Being French, his tongue is skilled at lapping pussy a mile a minute, and he gives the ladies a few hundred miles worth in no time at all. But then the poor landlord, distressed by the fucking overhead (pardon the pun), charges upstairs and—well, we wouldn't want to spoil it for you.

The second vignette concerns a priest who stops his car by the roadside to take a leak in the woods. But what does he see in the middle of a clearing but a beautiful brunette asleep on a bed? Well, a girl who sleeps out in the open has to expect what happens, and our friend the priest runs over to the fair damsel and shoves the fear of God into her in no time at all. Startled, she screams at first, but creams later, deciding that a big juicy cock in the bush is better than no cock at all. But, meanwhile, back on the road, an English policeman stops to inform the driver of the parked car that he's parked illegally. But he can't find the driver, so he stops instead a young country girl on her way home from market and asks her if she owns the car. "No," she says coyly, and agrees to follow the cop into the woods to search for the driver.

The hysterical, fast-motion foursome

A Frenchman with an eye for lusty English serving girls gives two of them more than an eye. The innkeeper's wife decides that she, too, would like some of the action.

Brigitte's candid attitudes regarding sex and love-making have raised quite a few eyebrows, not to mention cocks.

The food orgy on a beach is not for the diet-conscious.

The movie's director wants to get into this bizarre cake-throwing contest.

What a time to be writing out a parking ticket for an amorous priest!

Brigitte's sly grin indicates that she may be thinking about what she enjoys more than anything—fucking.

The beach before the cream-cake orgy begins.

that develops, with no one quite sure of who's doing what to whom, is one of the humorous points of **French Blue.**

Another vignette deals with a wheeler-dealer businessman whose business is the business that he gives two young ladies and his dutiful secretary. A fourth vignette—our personal favorite—concerns a young man who spies through a telescope two frolicsome females enjoying one another in a nearby bedroom. All that tit-sucking and pussy-bumping is more than he can stand, and so he runs to the girls' apartment to add his rigid rod to the proceedings. But unfortunately, the girls have their door locked, so using his shoulders as a battering ram, he barges in. The door gives way easier than he has expected and he lands with a bounce on top of the girls in bed.

Since one of the young ladies has been ramming her buxom friend with a dildo at the moment of this interruption, a problem ensues. By falling on her, the young man has pushed the dildo so far inside of her, it takes all his strength to pull it out again. A tug of war develops between him and her cunt—which is holding on to the big toy for dear life. Finally out the dildo pops and goes flying out the window.

Unfortunately a young married couple is having dinner on their patio in the apartment below. And splash! There's something in the soup! What can it be? Well, whatever it is, the young wife decides, "It's almost as big as yours."

So hand in hand, the couple returns inside to make a scientific comparison.

The last vignette takes place on a beach. A group of young people decides that cream cakes would taste much better if eaten in a novel way. So they all take their places on a conveniently placed bed in the sand and proceed to have a sort of cream-cake throwing contest. When they are all sufficiently smeared, an orgy develops in which those calories certainly start counting up. All those candy-coated tits, cocks, cunts, and assholes are licked clean in no time. We can only recommend that weight-watchers leave the theatre before this final episode. ●

Brigitte Maier

Interviewed by Dave Slack

Brigitte and friend know how to love a man to death.

After you've seen Brigitte Maier in her new film, **French Blue,** you're not quite prepared for what you see when you meet her in person. Of course, there is always a hazard in meeting Stars of the Silver Screen in person. Generally, they don't live up to your expectations. (Curse those sly, talented cameramen and makeup artists! They could make Rasputin look like Rock Hudson.) Your film favorites, in the flesh, are either shorter or taller or thinner or fatter than you realized. The complexion leaves a lot to be desired, and what makes their knockers look so big in wide screen, but so . . . average right in front of you?

No, Brigitte Maier isn't a disappointment. It's just that her beauty is more subtle, more understated off-screen. She could easily be the-girl-next-door that you were in love with for years—and didn't realize it until that warm spring night. . . . No, I've got a better example. She's the chick from the old movie cliche. The guy's jaw drops and he exalaims, "Why, Miss Smith . . . did you know . . . without your glasses, you're . . . beautiful!"

In **French Blue,** Brigitte's personality is that of just another willing and versatile sexual gymnast. As a matter of fact (and the Women's Libbers will love me for this), she is pretty much an **object** in the film; an object to be used for a purpose. In reality, Brigitte strikes you as cool, perhaps even distant. But she has a personality of her own—and she is intelligent.

We begin, naturally, by asking for some autobiographical data. Brigitte hunted for another cigarette and slowly opened little packets of sugar for her coffee. There was a heavy sigh, and then several minutes of silence. It was obvious she had been through the autobiographical routine entirely too many times before. We also had the feeling that, for her, the past was the past—and held no interest or importance for her today.

Maier: It was in **The N.Y. Post,** the day before yesterday. Um . . . I was raised in Chicago. A very rigid Catholic upbringing. My parents are very "old country." My father was . . . well, a little **brutal** to me, but not any more. My mother is a very good woman. I love them both and want very much for them to understand what I'm doing and not be ashamed.

I told my mother the other day that I was in New York for the opening of my film and she said, "Well, I just hope it doesn't play in Chicago." And I said that it didn't matter. I had decided about a year ago, when my photos appeared in **Penthouse** and I "told all" about making porno movies, whether to remain under cover or be honest about this profession. That decision to be honest has changed the whole nature of my work. It started me on the road to being really creative and free. I'm basically shy in real life, and I don't have such outrageous sexual experiences as people assume I must have.

I'm not always going around doing kinky things—although I must admit I've always had some rather **perverted** ideas—and I'm open to a lot of unusual suggestions. So I'm receptive to a director's ideas. For example, if he tells me I'm going to play a rich lady who likes to get fucked by Turks . . . blacks . . . sultans . . . and she loves to feel like an **animal,** I can understand and accept this.

Flick: Do you think a great many women have wild fantasies they'd like to actually dramatize, and they're frustrated because they can't?

Maier: Oh, **yes.** And that's one of the advantages of being an actress. You get to do things on film that you'd never be able to experience in real life. People should have a chance to act out their fantasies. They always change you—for the better. I've evolved as a person, from doing films. I'm a little bit different after each one.

Flick: How many movies have you done, so far?

Maier: Several small ones in L.A., before I got the chance to work in my first feature in Sweden. I'm much better known in Europe than I am here.

Flick: How did you come to be connected with this particular film?

Maier: Well, the producer wanted ass-fucking in the film, and I have a talent for that. I'm . . . physically disposed toward taking it that way. It's a matter of personal taste. He thought he'd try filming **two** cocks in my ass at the same time—because that hasn't been done in a film before. I was actually worried the night before that I might get hurt. But that didn't turn out to be the problem at all. The actual problems were purely mechanical: struggling to find positions that work, and having the poor men keep their erections.

Flick: Ass-fucking reminds us of a recent issue of **Screw** that concerns **fist**-fucking. It appears to be the latest fad. Is that also part of your repertoire?

Maier: I do know some girls that like having hands and arms rammed up their asses, but I haven't personally explored it yet. I think it's still a bigger thing in the gay world.

Flick: Yes. Could you tell our readers a little about the intention for making **French Blue?**

Maier: It's a film about **making** a film. It's done on documentary style, and it really does show things as they actually happened in filming. It's also clearly a **parody** of how fuck films are made—although a lot of American viewers haven't understood it as such. The climax was supposed to be this wild act of double-penetration, and we weren't even sure we could get the right angles with the camera to **prove** what we'd accomplished.

Most of the film is taken up with Alberto, the director, and the two men, horsing around a room, trying to figure out how to hell to get into position. They keep coming up with great ideas that don't work. As I said, it's a parody of what we do for a living: making porno films.

Brigitte's fun-loving attitude toward her role in French Blue made her Number One porno pin-up girl of the year.

In addition, injected between scenes throughout the film are samples of what porn actors do for a living, which is making **loops.** Loops are short films, the kind you can view for a quarter in those little machines at penny arcades. If you've never seen any of Lasse Braun's loops, they're as he says, "... not designed to make old men jerk-off, but to make **young** people fuck!" They're much more humorous than the average film, and much more inventive.

I'm only in the documentary ass-fucking scenes. It isn't really an erotic movie, but it doesn't intend to be. If people want to take it as an erotic experience, fine. But, to us, it's more like watching a tennis match—with your head moving from side to side, following the action of the players.

Flick: What are some of the **technical**

(Continued on page **62)**

Portraying The Happy Hooker, Samantha McLaren's bouncing bottom and fiery pussy will keep the male members of the audience at constant attention.

Samantha knows a handjob is better than a kiss.

THE LIFE AND TIMES OF XAVIERA HOLLANDER

After swallowing a mouthful, Samantha relaxes.

Samantha shows us how to do it in a limousine.

■If you're expecting an actual account of the Happy Hooker's life, forget it. Aside from the use of Xaviera's name, this fuckfilm has little or no relationship to the life, times, or sexual exploits of that notorious and much loved lady. Granted, Miss Hollander was paid by the producers for the use of her name and though she has complained since of the movie's falsities, she hasn't a leg to stand on. But come to think of it, Xaviera'a career never required much standing to begin with.

The starring role is well performed by a scrumptious piece of feminine pulchritude by the name of Samantha McLaren. Although Miss McLaren may lack Xaviera's bust measurements, she makes good use of what she has. She also makes use of her mouth in the best *Deep Throat* tradition, not to mention her fiery pussy and her bouncing bottom. Anyone seeing this movie will soon become aware that Samantha is hardly a virgin when it comes to performing before the camera.

Now forgetting the publicity gimmick of attaching Xaviera's name to the proceedings, one can sit back and enjoy the film for what it is—a

Samantha and her muscle-building boyfriend (Jim Cassidy) decide to make use of one muscle in particular.

Samantha is about to slap the hell out of Jim and he can't wait!

While a priest performs a wedding ceremony, our little bride performs on the priest.

No folks, he's not checking for hemorrhoids.

light-hearted, healthy, episodic sexual romp.

It is also highly educational, particularly for enterprising young ladies, for they can learn 1) How to Do It in a Chauffeur-Driven Limousine, 2) How to Do It on Your Pool Table, and 3) How to Do It on the Beach and Not Get Sand in It. (And as some of my women friends assure me, there's nothing worse than a sandy snatch.)

The pacing of *Life and Times* is fast and most of those dreary, dull stretches found in many porno flicks are avoided. And what's more delightful, there is an abundant (and sometimes satiric) humor to be found. Can you imagine a passionate foursome with Samantha and three horny Mouseketeers? If Walt Disney weren't already dead, we are convinced this scene would kill him. Those big mouse ears seem to be everywhere as the cum flies in, on, and over Samantha's energetic body.

The final scene in the movie—one of my favorites—is bound to raise a few eyebrows and even more cocks. We find ourselves at a marriage ceremony with Samantha inappropriately in white, her groom in a tux, and a priest in flowing robes. But the priest has more than his robes flowing by the time Samantha sucks him dry. Needless to say, this is one wedding nobody cries at and as far as kissing the bride goes—well, kissing is the least of what happens to her.

There is a fairly good-sized cast involved in this movie, and Samantha is obviously a young lady who thrives on good sizes. In fact, practically everyone in the movie is worthy of being hired as a centerfold in either *Playboy* or *Playgirl*. If one is tired of seeing the same old tired cocks and pussies one sees in practically every skinflick, one can behold some rich, new material in *Life and Times*.

There are also a number of specialty acts for people with distinctive fantasies. For the S. & M. viewers, there's a scene in which Samantha, dressed in a tiny leather outfit, slaps her bodybuilding boyfriend up and down till his eyes are practically crossed.

And for the lesbian lovers among us of both sexes, we recommend the episode concerning a lesbian football match, in which the players find it difficult to keep their minds on the game and their hands out of the other players' uniforms. To complicate matters, a rain storm looks as if it will put a halt to the proceedings. But never fear! These chicks have stamina, and the resultant orgy proves just how much stamina they have. With all those legs flying and pussies bumping and tongues lapping, I don't think a single sportscaster would be able to keep score.

The Life & Times of Xaviera Hollander may basically be a bit of fluff, but it has a very healthy, fun-loving attitude to all varieties of sexual practice and has something to offer everyone.

And even though Xaviera's real story is yet to be filmed, this totally false account will not really upset anyone—other than Xaviera herself.

And as for the real Miss Hollander—she's living in Canada at the moment, ever since she was booted out of the United States as an "undesirable alien." Anyone who has read *The Happy Hooker* knows that "undesirable" is the last word

one could use to describe that busy female. The way the uptight American authorities carry on, one would think Xaviera herself invented prostitution. Or is Xaviera's real sin the fact that she enjoyed what she was doing—and who she was doing, whenever she was doing it?

Well, if nothing else, Samantha McLaren brings that same healthy sense of enjoyment to her movie role and even though she could use a few acting lessons, her skill as a performer could hardly be surpassed by anyone.

It would be interesting to see a true, visual account of *The Happy Hooker*, even though I wonder if sexually explicit films are really ready to be *that* sexually explicit. Well, who knows? ●

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C-3 Tammy is at the ripe, succulent age—real action with adolescent **HAIR PIE!**

C-4 Two young blondes interrupted by **THE PLUMBER** —who plunges more than the sink!

D-1 Watch Lana get herself wet, wanton—and wide open for the wildest climax on screen!

D-2 Two girls in a wild lesbian '69—with fingers, tongues and lips!

D-3 Laurie gets her hands on a big one and doesn't want to let go as she licks and sucks **THE BIG BANANA**—until it's ready for where she wants to put it!

E-1 See all the strange objects Evie uses when she's hot, horny and hard up!

E-2 Vickie and Carol explore each other's soft, receptive openings with fingers, lips, and tongues!

E-3 Mary Anne brings herself off by fondling her huge breasts—and everything else that makes her hotter and hotter!

E-4 Watch what happens in the back seat with this guy and gal—thrust by thrilling thrust!

F-1 Jo-Ann has twin 44's that she likes to play with—then she leads you through her honey-bush to where the sugar is!

F-2 Watch how Mary manipulates, caresses and touches herself to really **TURN ON** and **COME HARD!**

G-1 **SNATCH A PEEK** at Suzanne—42-23-38—and all wide open for you!

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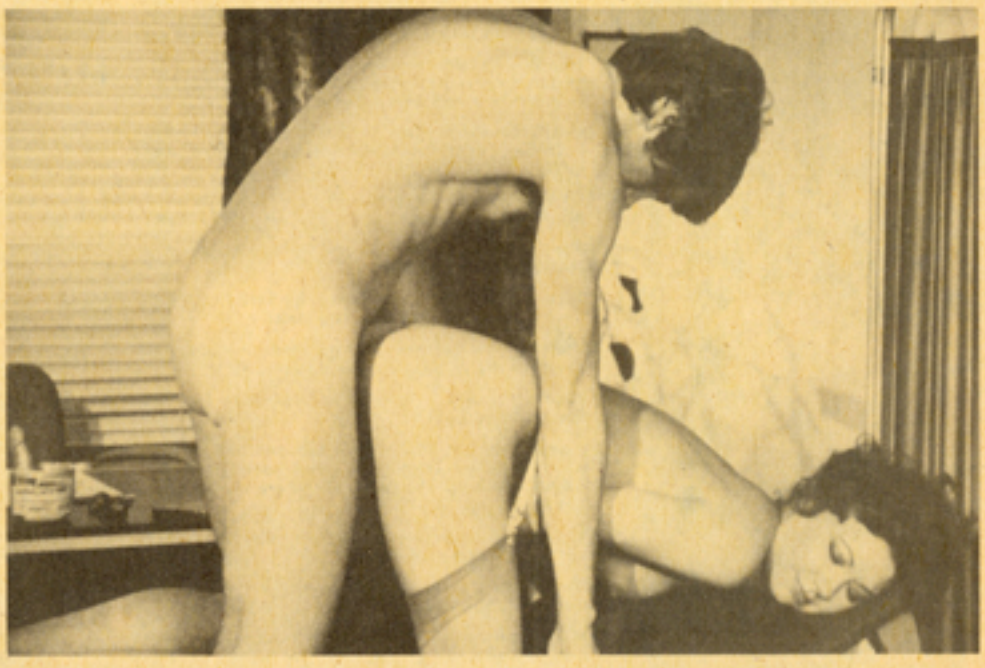
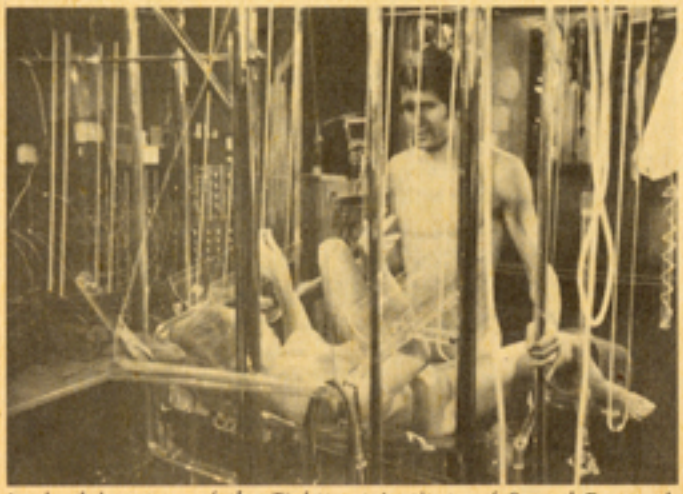
There are many positions and ways of making love. This movie shows just about all of them. At the Tighttwat Institute of Sexual Research everyone—from doctors to secretaries—gets in the act.



There's a morale problem in the secretarial pool until Harry Flatout (Eric Edwards) thinks of an original way to add spice to secretarial life.



In the laboratory of the Tighttwat Institute of Sexual Research, Harry demonstrates the use of a sexual machine. His own machine works pretty well too.

Doing it across a desk top may not be comfortable, but this young secretary doesn't seem to mind.

Bordello

These ladies of the evening have very busy days as well in the hottest whorehouse in town. This fable about working girls trying to make an honest living will tear at your heartstrings.

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Morning approaches and the two lesbian vampires must escape the sunlight.

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They get their victim drunk before they strike.

Wine doesn't satisfy a girl who likes the taste of blood.

Penelope Juiceslit (Darby Lloyd Rains) is satiated after taming the wild beast.

SLIP UP

Everyone is too busy fucking and sucking to notice that a mad scientist is about to take over the world. Will he succeed? Find out in the next issue of Flick.

The evil Dr. Cherrypopper (Jamey Gillis) consults with his lab assistant over his plans to take over the country.

Penelope finds that airplane travel has its ups and downs, not to mention its ins and outs.

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DEFIANCE

(Continued from page 21)

fulfills its function. Even the background music is first-rate.

As Kathy, a new porno star is born in a young lady named Jean Jennings, who unlike some of the beat-up looking broads in this business, has all the beauty and curvaciousness of teenaged youth to back her up. And as a performer, she leaves some of the old pros far behind.

The most memorable scene in *Defiance* is, oddly enough, not the gangrape or group sex scenes, but a masturbatory one, in which Dr. Gabriel helps Kathy to understand and appreciate her own body and the pleasures that can stem from this awareness. By the time Kathy is through with her self-exploratory trip, the seats of the theater I attended were sticky with cum. ●

ADULT FLICKS HAZARDOUS?

(Continued from page 8)

farm animals knows that the lower animals have other means of expressing affection for their mates than strictly copulation. X-rated movies can lead to experimentation and fulfillment we may not as yet have discovered for ourselves.

Of course the problem always exists when one partner wishes to add some diversity to his or her sex life, and the other partner refuses. Well, first of all, one should never force another person to do what he or she is not psychologically ready to do because 1) he or she is not going to like it and 2) he or she will resent you for forcing the matter. Logical, rational persuasion often will not work, because fears of trying something new are generally very deep-rooted and can stem from a repressive childhood or a bad experience with someone else.

But if the cliche holds true that a picture is worth a thousand words, start taking your unwilling partner to see X-rated movies. Let him or her see how people on a screen—who worked before cameras—regard every sex act they do as the most natural, normal thing in the world. After a few such movies your partner may begin to understand that pleasure can be derived from various sources. The old fears and prejudices may start slipping away, and before long, one may even have a wildcat on one's hands. And one may also, I might add, be saving a lot of money in marriage counselor bills.

In conclusion, X-rated movies have never been proved to be hazardous to your health. In fact, the opposite can be more easily proved to be true. They have

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been responsible for keeping more than one marriage off the rocks and have not only opened up new fields of sexual expression, but have brought honesty and compassion to relationships where only fear and close-mindedness existed before.

It would be ludicrous to say that sex in itself is the only important aspect in our lives, but it is certainly one of the most important. For when we give pleasure to the ones we care about, we are giving pleasure to ourselves as well. Sex, whether it means "I'm attracted to you; I like you" or "I love you very much" is an art, and adult films exist to help people learn that art and apply it to their own lives. ●

FILMS AND FANTASY

(Continued from page 12)

the sheriff in a western, the hero of a war movie, the astronaut in a science fiction story.

If movies are to be made with the idea that one psychopath in ten-thousand may be inspired by what he sees to commit a crime, there would be no movie industry as we now know it. There would be no westerns because of the fear that someone may take a gun and go about shooting up the town. There would be no war movies on the grounds that some lunatic might start a private war in some quiet city. There would be no detective movies since all depictions of crime and violence would be outlawed, as though crime and violence could in this way fade from actual existence. Are movies depicting sexual experience any more dangerous—or if anything, less dangerous?

Whereas a great many legitimate movies are actually concerned with violence and other anti-social behavior—many of which our children are allowed to see—the majority of sexually explicit movies are concerned with non-violent love-making—which our children are forbidden to see. Therefore, assuming that the charges are true and that we must be weary of that one lunatic in a crowd of movie goers, the motion picture rating system should probably be reversed. Detective movies should be X-rated and sex movies should have a G-rating. Although I personally would recommend no rating system at all for the following reason. Since American children (as well as adults) are allowed to see hatred and violence and crime depicted on the screen, they should also be allowed to see love and sex depicted, so as to equalize the positive and the negative aspects of life. To put this idea into the simplest of terms—mankind reproduces and survives as the result of

(Continued on page 60)

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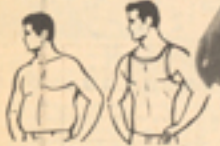
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FILMS AND FANTASY

(Continued from page 59)

love and sex; mankind is wounded or dies as the result of violent crimes and war and (as evidenced in such G. or P.G. rated films as *Earthquake, The Towering Inferno,* or *The Poseidon Adventure*) natural catastrophe.

Of course, at present, this idea is as wildly fantastic as anything one could see on the screen. The American people—we are told—are not ready to accept in their lives sexual fantasy as depicted on the screen.

There are various reasons why certain people are strongly opposed to sexually oriented movies, and most of these reasons stem from the emotions and not the conscious mind.

Many people claim that sexually explicit movies are repugnant to them for religious reasons. Yet the sexual carryings-on of some of the men and women in the Bible could not be surpassed by some of what one sees in X-rated movies. Probably the most erotic poem ever written—The Song of Solomon—is found in the Bible as well. And yet, despite all the positive references to sex and love-making found in the Bible, there are many negative attitudes expressed as well. The Old and New Testaments were written by many people over many years, and therefore contain many contradictions regarding rules of personal behavior in every aspect of life. When I hear people say that they disapprove of sexually oriented movies for "religious" reasons, I automatically wonder if a) these people have ever read their Bibles from cover to cover and b) if they have, why do they choose all the negative references and ignore all that is positive?

We often hear that Americans are becoming sexually liberated, yet we still have a great way to go. In England—the original home of the Puritans—one can switch on the television set and see modern movies and plays in their entirety—with no sex scene omitted. Can you imagine the uproar if the same was true in the U.S.?

And yet the box office receipts at X-rated movie theaters indicate that there is a large audience out there who do not feel that sexual fantasies depicted on the screen are a bad or harmful thing. I believe these people are the *real* silent majority. The motion picture industry in Hollywood, the Congress of the United States, the Supreme Court, and local politicians are influenced not by these people but by the outspoken minority groups.

The puritan spirit continues to live on in those who would like to repress our innermost sexual fantasies from being depicted on the screen. Although they themselves must have sexual fantasies—although it is doubtful they would admit to having them—their own sexual behavior is often suppressed out of fears dating back to childhood. And if their own lives are sexually unfulfilled, why—they wonder—should anyone else be allowed to have his sexual dreams understood and fulfilled? Why should anyone else be allowed to understand the tickings of his sexual libido? Why should anyone else be allowed to live a freer, more open existence in which sexual honesty and experimentation can bind people more closely and more honestly together? Why? Because as we all know—misery loves company. The sexually starved would willingly hold back food from others.

But times are starting to change. Some members of the silent majority are starting to come forth and openly express how X-rated movies have proved beneficial to their own lives. In time such people may band together and exercise as strong a force as the "anti-smut" enthusiasts.

The American people are finally starting to come of age in many areas—their sex lives and fantasies being only one of them. In the last political election, certain people running for political office on a "clean-up-the-smut" campaign suffered tremendous losses at the polls. Obviously the silent majority made their voices felt, and the outspoken minority suffered defeat.

Yet, there are many people who go regularly to see X-rated movies and who refer to what they see as "a dirty movie." This is a form of hypocrisy that will ultimately die out and only exists now because such people are afraid that their neighbors and friends and fellow workers would disapprove if they came out and said, "I like X-rated movies. I believe they're healthy for people to see. They release tensions, can be highly entertaining, and even instructional. Until I started to go to such films, I thought my sexual fantasies were bad, unnatural, immoral, but now I see that I'm no different than anyone else."

Such people do not realize that many of their neighbors, friends, and fellow workers feel exactly the same way, but are afraid *they* would not approve. It's a vicious circle—a circle stemming from hypocrisy and the fear—often unfounded—of worrying about what the neighbors might think. Remember, the "dirty" in "dirty movie" does not reflect what is happening on the screen. It only reflects ones mental attitude toward what one is seeing. If a person honestly believes that sex and sexual fantasies are dirty—and how many people who go to

(Continued on page 62)

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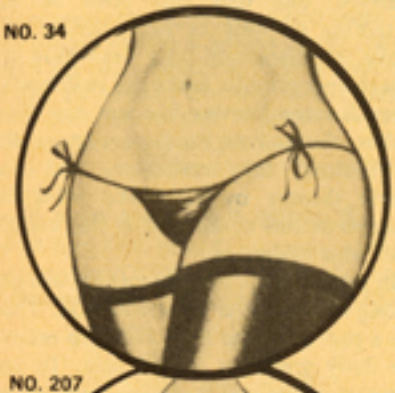

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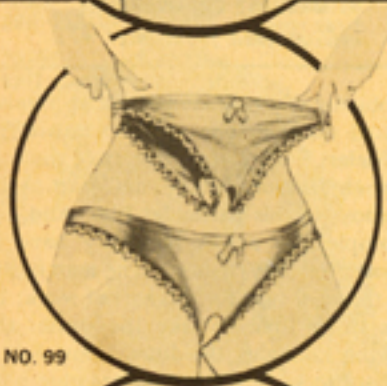

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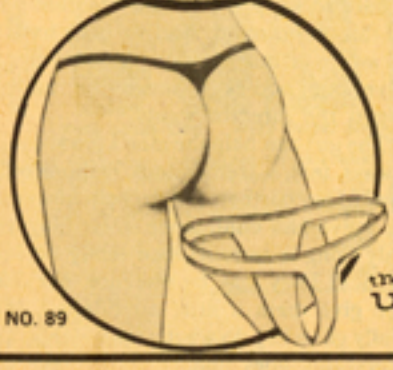

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FILMS AND FANTASY

(*Continued from page 61*)

X-rated movies *really* believe this?—then one has a very unhealthy attitude towards one's own sex life.

One often hears it said that people who make sexually explicit films are only in it for the money. In certain instances this may be true, but I think in the majority of cases, filmmakers act out of an inner conviction that what they are doing is justified and beneficial to people. They believe in erotica and the depiction of sexual fantasy as a valid form of expression, one that can both be entertaining as well as instructional. To prove this statement, one need only say that the people who make the real money from X-rated movies are not the filmmakers themselves, but the investors, the distributors, the exhibitors, and the movie theater owners. Like most industries in this country, it is the middle man who cashes in.

In summing up, sexual fantasies are not wrong or unnatural or uncommon. They are a part of all our lives and help relieve the daily pressures we all face. To see some of our sexual fantasies depicted on a giant screen gives us confidence, ends unrealistic guilt, and convinces us that we are not alone, that we are not warped, that we are not sexual maniacs to think about some of the things we think about. We are—after all—only human with human needs, human desires, and human loves. ●

BRIGITTE MAIER

(*Continued from page 47*)

problems you've encountered in filming actual sex scenes in a porno movie?

Maier: Well, you see plenty of them in **French Blue,** of course. That's part of the purpose of this particular film. And, for example, the actors obviously have to know what they're doing. The man has to be the right type for this sort of work; he has to be able to take the strain, the terribly hot lights, the distractions. And it **is** hard to keep a constant erection with all this on his mind. And we both have to be aware of our positions, and try not to have our bodies obscure the camera angles the director wants.

The girl can help the man a great deal. I always feel a tremendous responsibility toward my partner. I try to help him relax . . . give him confidence. One thing and only thing is certain: men really do love to fuck! They may be insecure, but once you give them a little confidence, they really go to it. I do what a man **wants,** and everything goes fine.

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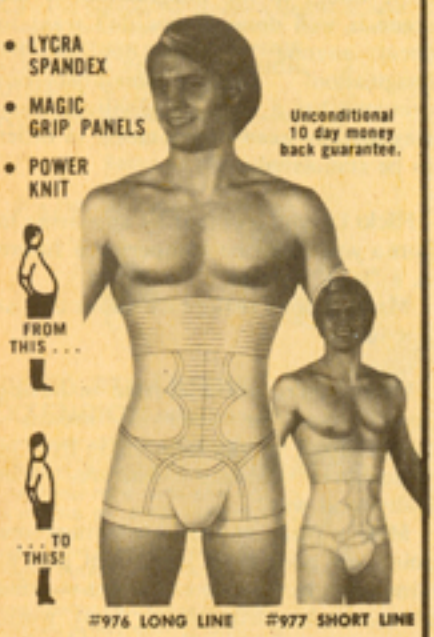

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excitement of the first time is wonderful—if it's captured that way on film.

Flick: You can't always control nature. Are there ever any problems with a male performer ejaculating before the director shoots all the angles he wants?

Maier: Well, naturally the director tries to get as much as he can. If the man yells out, "I'm afraid I'm gonna come!" the director may stop and tell him to cool off for a few minutes, or sometimes the guy just can't hold it and pulls out and you have the commercially required "sperm on the belly" shots. And sometimes you can really calculate it. You see some of this in **French Blue.**

It's always possible to do retakes later. Then you juggle the editing so that the climax appears at the end of the scene. Also, just because a guy comes once, that doesn't mean it has to be the end of that day's filming. Most of the ones I work with are for for . . . mmm . . . at least **two** times. For a professional like Harry Reems, that would be the **minimum.** Obviously, in making porn films, you have to play everything by ear.

Flick: Do you have any say-so as to the partners you work with? Do you have a choice, or just have to suffer along with any guy they throw at you?

Maier: In the cheap little quickies, there isn't so much to choose from. A lot of guys don't want to fool with those things. Usually you're stuck with what you've got, and you make do. Today, with the better films, we've having fewer casting problems and more men to choose from. They're better **actors,** too. For a long time, men and women didn't want to get into porno because of their "reputations."

Flick: Ah, you led right into our next question. Do you feel, that in this day and time, it's still mostly prostitutes who are willing to be in skin flicks?

Maier: This is a strange period for porno. It's possible to get great acclaim for doing something unusual or very nice in a porn film. So it's going to attract a wide variety of females. I think this is leading to a better type of performer—at least in America. Lasse Braun can't stand the **hard,** mechanical, hooker type. When he films in Paris, he demands a girl with . . . style, class, natural beauty. Girls who aren't into it just for the money.

Flick: The director of a porn film has to be much more personally involved with his work than a director of the commercial "Hollywood" film, doesn't he?

Maier: Yes, this is true. Partly because the development of sexual character is still in a primitive stage in films. A sex

(Continued on page 64)

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BRIGITTE MAIER

(Continued from page 63)

film director has to have a lot of psychological orientation before he can even attempt to make a film. And he has to be **cerebral** as well as **intuitive.**

Flick: Do you ever see a time when films won't be labeled purely "pornographic," or categorized in any way? When, for example, big-name stars will actually allow themselves to be filmed in a graphic sex scene—if it happens to be a **necessary** part of the story?

Maier: It's ridiculous, when you consider that cinema has gone through almost every possible phase—human character and human relationships—and they've completely ignored and **obliterated** the real animal sexuality. They've concentrated on the "love" aspects. That's fine, but they never go into the **cunt** aspects. You know—what happens when the **cunt gets really excited!**

Flick: Of course, the argument against this is that it becomes too clinical, and that it leaves nothing to the imagination. It's very necessary for our imaginations to be **stimulated.**

Maier: I agree. But I wish we could at least strike a happy medium. And you can certainly film a graphic sex scene and still stimulate the imagination, leave some things **to** the imagination, **if** the scene is **well done.** I wouldn't want to cheat anyone of the use of his imagination! But, remember—not everyone has a vivid imagination. They may literally **need** to see more, in order to be stimulated.

Flick: Do you feel that by appearing in porno you might be hampering a future as a "legit" actress?

Maier: I don't really care about that at this time.

Flick: You're not interested in having your hands or feet—or breasts—immortalized in the concrete in front of Grauman's Chinese Theatre, out Hollywood way?

Maier: Well, at the rate things are going, my porn films just might **play** at Grauman's in the future! I'm not worried about switching from this to "legit" work, because the dividing lines are blurring. As soon as all this ugly repression ends, the dividing lines will hopefully disappear completely.

Flick: So you think there is very definitely a secure future for porn films? You don't think people will finally become fed up with "over-saturation?"

Maier: They're **already** fed up with

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"over-saturation" today—and that's why the producers of porn films have to get **much more** into humor, into character development, solid story lines. Regular films have too much talk and not enough sexual action; porn has too much cut-and-dried action and not enough **interesting** talk.

Let's face it, there are only so many sexual positions, and we've all got the same sex organs. The future of porn films comes from characterization, leading up to a sex scene, making the audience **care** about the people in the story, and become involved with them. And to use that old line, "It's not so much **what** you do, as **how** you do it." There are so many possibilities in cinema to explore sexual character alone! And most of them are still unexplored.

Flick: You say the producer, Lasse Braun, wanted someone who was "talented at ass-fucking?"

Meier: Yes, Alberto—you see, Lasse Braun is also the director, Alberto Ferro—and Alberto needed someone he knew **well,** who'd cooperate, who had experience in this direction, since it plays such a big part in the motive for the whole film. I get very stimulated by ass-fucking. I can have an orgasm from it as well as in the regular way. I just go crazy over it.

Flick: Do you like it better than regular fucking?

Maier: Hmmmm. Well, now I'm changing a little. For a while, I was really into ass-fucking. Now I don't do it quite as much, but I still like it.

Flick: Aren't scenes of ass-fucking tremendous turn-ons to the men who see them—and isn't this because they're afraid to do it with their own wives or girl friends, primarily because they think they might hurt them?

Maier: Yes, it is quite a turn-on to men, and to the **women** who see it, don't forget. And, yes, it is a turn-on, because it's still a **taboo.** That's the reason they don't do it with someone close, not because they're afraid they'll hurt them.

Flick: How do you feel about sucking?

Maier: I **very much** like to suck. I love the idea of being **fucked in the throat.** If I'm really excited by the guy and what he's doing, it doesn't bother me at all.I mean, how far down he goes. It's good! But if you're uptight, your throat muscles just won't relax, and it can be a bad scene. You've got to **really want that cock!**

Flick: Do you like being fucked at the same time you're sucking?

Maier: Marvelous!

(Continued on page 66)

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BRIGITTE MAIER

(Continued from page 65)

Flick: You could really go crazy over something like that?

Maier: Sure! I like the feeling I get from a **lot** of men around me. You don't get chances like that every day. That's what's so good about making porn movies!

Flick: A great many men seem to feel that women giving head is a new phenomenon, but it's not, is it?

Maier: Of course not. What's happening is a **social** change; that's the only thing that's new. We're just now **talking** about all the things that we've been **doing** for ages and ages. We're all "comparing notes" these days.

Flick: Getting statistics about things that were once kept in the dark.

Maier: Sure. Men used to think it was just prostitutes that sucked. . . .

Flick: . . . that "nice girls" didn't do it. But they certainly do, and love it.

Maier: It's a definite **preference** with many girls. When I had my first experiences, I didn't like it—but that was just because I wasn't into **sperm** at that time. I wanted to be fucked. That was my "cunt" period.

Flick: And how do you feel about **getting** sucked?

Maier: Love it, love it, love it! The orgasms are quicker when you're being fucked, but getting eaten is a great, great pleasure. A tongue can do so many things!

Flick: This is probably a dumb question to ask **you,** but as you must know, it is still illegal for a man to perform anal intercourse, and other things, on **his own wife**—so how do you feel about that?

Maier: Well, of course, I'm against **any** form of sexual censorship. We're still so hung-up on the old idea that the **sole** purpose of fucking is to have children. It's all **so** ridiculous and depressing.

Flick: In almost every sex film, there is a "lesbian action scene." Have you ever been asked to do one, and if so, can you be stimulaed by another woman, sexually?

Maier: I've never done such a scene in a film, but it is one of the things I like. I was introduced to it in a strict Catholic school.

Flick: It seems easier for women to get into lesbian sex, than for the average man to have an occasional homosexual roll in the hay. Do you have any idea why this should be so?

Maier: Well, one reason is that women, from an early age, are told over and over about the "beauty" of the female. Men **and** women are always much more verbal about feminine beauty than they are about masculine handsomeness. Women just naturally appreciate each other's beauty more than one man to another. Men have been taught to repress their admiration for another man's good looks. With us . . . well, one things just leads to another!

Flick: Do you feel that it's true that it takes a woman to really understand and **know how** to excite another woman to **peak** sexual stimulation?

Maier: No, it's bad to generalize like that. It's possible it's that way for **some** women. Theoretically, it might be true, but not in actuality. I think women give other women better head, technically. But men, at least to me, are much more exciting when they do it, because of all that rough passion, the unchecked enthusiasm, whatever you want to call it!

Flick: What do you think of the other well-known porn film stars? For example, Linda Lovelace?

Maier: Oh, she's great. I'd love to see her again. She's an old friend from my L.A. days. She's not doing porno right now, and maybe that's the way she likes it. It may have just been a stepping stone for her—on the way to becoming a celebrity. She's a beautiful person.

Flick: Marilyn Chambers?

Maier: I don't really know her or her work.

Flick: Georgina Spelvin?

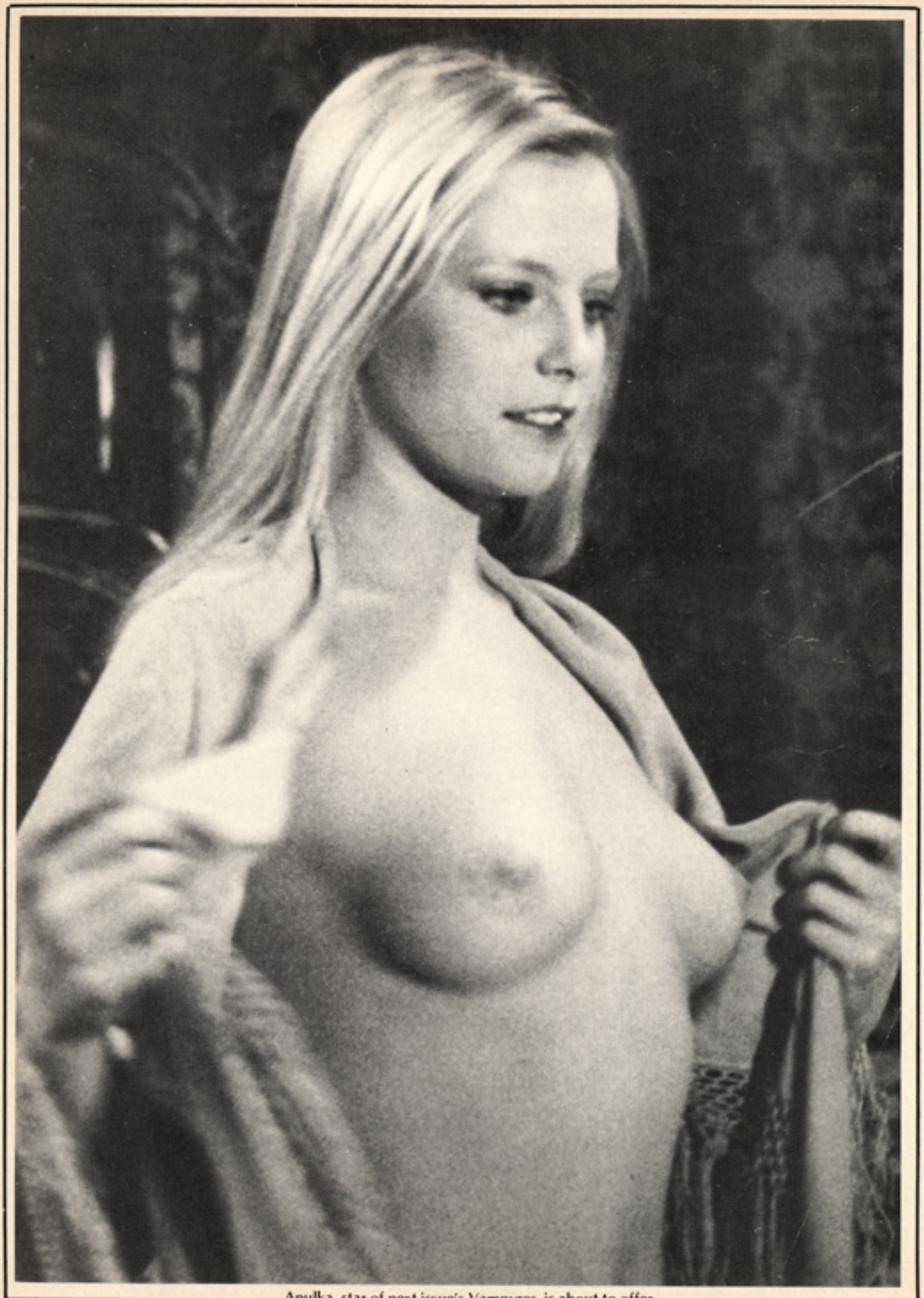
Maier: I can't really say I liked **The Devil in Miss Jones.** But I'm interested in all the porno films I see from a technical or fellow-performer's point of view, but . . .

Flick: Do you try to see as many as possible—to get an idea of what the competition's up to?

Maier: I got into this business because I actually used to like watching sex films with my boy friend at the time. Now I see them because I'm interested in them from all angles.

Flick: There is a current film out that was directed by a woman, Roberta Findlay's **Angel Number Nine.** Do you think you'd ever care to be **behind** the camera?

Maier: Oh, maybe sometime in the future, but right now I'm still intent on exploring my possibilities and talents as an actress. There's a lot left that I haven't done—and I'm looking forward to doing it! ●



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